

WANTED: VOICES WITH SMILES IN THEM.



# THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 8, No. 94.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week commencing  
**SUNDAY, July 12th.**

### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE BELFAST.

**HIGH-POWER STATION.**  
(Chelmsford.)

### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

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**MY PARSON ADMIRERS.**  
By Vivian Foster ("The Vicar of Mirth").

### OFFICIAL NEWS AND VIEWS.

### PEOPLE YOU WILL HEAR THIS WEEK.

### LISTENERS' LETTERS.

### IMPORTANT TO READERS.

The address of "The Radio Times" is 4-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

## Marvels of Bird Migration.

By Professor J. ARTHUR THOMSON.\*

FROM ancient times men have marvelled at the regular ebb and flow of the tides of birds.

Migration is a seasonal mass-movement of birds between a winter resting-place and a summer nesting-place. It is an old-established custom, deeply engrained in the migrant's constitution, and now working very smoothly, though every adventurous journey has still its ailing.

In any north temperate country we can distinguish, in connection with migration, five sets of birds. (1) There are the summer visitors, who arrive in spring, many of them with spring in their voices, like the cuckoo and the nightingale. They nest in this country and rear their young, but parents and young alike make for the south at the end of summer.

(2) There are the winter visitors, such as fieldfare and redwing, snow bunting and Great Northern Diver, that find our shores congenial in the colder months of the year, but leave us in spring to nest in the far north. For it is the rule that a bird nests in the colder part of its migratory range.

(3) There are the birds of passage in the strict sense that do not find our country suitable either for summer nesting or for winter resting, but spend a few days with us on their way farther north or farther south, as the case may be. Here may be included the Great Snipe and the Little Stint and some of the sandpipers.

(4) Then, there is the large contingent of partial migrants, birds that are never without representatives in the country, though some go and some arrive every season. Thus, there is no month in the year when there are not lapwings or green plovers in the north-east corner of Scotland, and yet there is always an autumnal migration to the milder climate of Ireland.

Similarly, all round the year there is a representation of goldfinches in England, though

\*In a Talk from Aberdeen.

there is also a coming and going of many. They are partial migrants.

(5) The list of strictly resident birds is a short one, including such familiar birds as sparrows, rooks, robins, grouse, and water-hens. It is difficult to draw a firm line between the residents and the partial migrants; and the summer visitors of one country are winter visitors somewhere else.

The great majority of the birds of north temperate countries are migratory, but the range of flight is very different in different cases. The curlew may merely pass in autumn from the moorland to the seashore, and back again in spring; whereas, the Virginian Plover moves from Labrador to Brazil.

There is often a marked contrast between the autumnal and the vernal bird-tide. In autumn, the young birds are the first to leave our shores, except in the case of the cuckoo, where the parents take their departure about six weeks before their offspring. In spring, however, the mature birds are the first to arrive, and the males often precede the females. The autumn journey tends to be dallying and circuitous as compared with the impetuous rush in spring.

For a given area there is often a striking punctuality in the spring arrival, and, to some extent, in the autumnal departure. Not less remarkable is the return of a migrant to its precise birthplace.

A swallow marked in Aberdeenshire in 1912 returned the following year to the same farmstead. This "homing" has been often recorded for storks, but it is more difficult to make sure of it for small birds. Therefore it is satisfactory to know that an Aythya swift marked with a ring in 1914 was caught again at the same place in 1918, though it must have made four journeys to Africa in the interval.

There are many questions in regard to bird-migration which cannot yet be answered except

(Continued overleaf in column 3.)

# The Making of a Radio Star.

By C. A. Lewis (B.B.C. Organiser of Programmes).

**B**BROADCASTING is more than a distributor of various forms of art already in existence. It modifies and translates existing forms. For this, special technique is necessary. To supply it, a new school of broadcasting artists is springing up. Most of them are young, many of them are unknown, and they are all prepared for study and criticism. On this basis only can success come, for one of the difficulties of the executive artist is that he can never form any accurate opinion of his own capabilities, or the effect he creates. His function is to create for others and, therefore, he must rely upon the judgment of others.

What are the special qualities necessary for a perfect broadcasting technique?

## Showing Up Defects.

Firstly, the microphone listens with extraordinary accuracy and attention to detail. It demands perfection and shows up defects with devastating clearness. The artists have, therefore, to acquire complete mechanical perfection in their art—whether it be voice or instrument. Every defect is reproduced—indeed, exaggerated—because the visual element is missing. Good platform style is not enough on broadcast. Listeners hear flat top notes, lack of breath control, poor phrasing; and nothing can hide it. The artist has got to be better perfect.

## Singing to Countless Homes.

Curiously enough, a good presence often produces slackness in technique. An artist is sure of herself. She knows how to hold the public, and is satisfied with something less than perfection in her art. Broadcasting will soon find this out.

Secondly, concert singers, actors, in fact, any artist who is used to pitching his voice to fill a theatre or concert hall, will have to readjust his technique entirely.

It would be safe to say that no one who thinks he has a large audience will ever have a success, for the broadcasting audience is a multitude of separate homes. The singer has no need to strain for his effect; he can be certain that the microphone will pick up every detail of his voice, even though he sings a *forte* passage *piano*.

## A Lesson From John Barrymore.

The microphone is seldom more than twenty feet from the artist. Reflect what this means. It means that the ear of the listener, whether he be in Spain or the Shetlands, is still only twenty feet from the artist. Wireless is an electrical link which annihilates space and brings the most distant ear within the Studio. This is a psychological point—an attitude of mind in the artist towards the audience—a realization of what broadcasting is.

It is very interesting to compare the different ways in which artists broadcast for the first time. It may be said that the greater the artist, the more he realizes the difficulties of the new medium.

An instance of this was the famous actor, John Barrymore. On being introduced to the Studio, he walked about it speaking aloud to get the resonance effect into his mind; then he went into the silence cabinet and listened intently while other people spoke to him at varying distances from the microphone in order to get his judgment of strengths and voice pitch right. After that, he began himself, making innumerable experiments in order to achieve the effect required. It was a great lesson in the trouble that an artist will take to succeed.

Contrast this with more confident and less able artists who imagine that broadcasting is

no different from a public platform. They go into the Studio almost scornful of what they consider to be an ill-favoured novelty of no particular importance. These artists in many cases fail to produce their effect, simply because they have not taken the work seriously or considered the circumstances of it.

## Emotion That Doesn't "Get Over."

Out of this arises the interesting question of how much there is in microphone personality. Generally speaking, the instrumentalists seem to succeed better than the vocalists. Whether it is that a vocalist depends more on gesture to produce an emotional effect, and the instrumentalist entirely on his instrument, is a matter for conjecture; but, in any case, the atmospheric singer very seldom "gets over" when broadcast. There is an element of unreality and exaggeration in emotional singing which the listener is quick to detect.

Let us turn to another branch of the work, the most difficult side of it, and consider humour. Here more than ever an artist feels the lack of visual contact with his audience. What is George Hoby without his eyebrows, or Harry Tate without his moustache?

## Audiences in the Studio.

What is the good of humour if there is no one to laugh? Many attempts have been made to get over this difficulty by supplying Studio audiences. This has been in part successful, but experience points to the fact that the listener does not want the joke which makes a big laugh, so much as one which produces a quiet chuckle.

The popularity of John Henry or the "Vicar of Dibley" lies more in their manner of delivery than in what is actually said. They produce a frame of mind in the listener, and after this, the rest is easy.

Young artists who look to the future may well keep an open eye on developments. Broadcasting does not claim to be more than a supplementary service. Visual contact and personal presence cannot as yet be transmitted by wireless telephony, yet invention proceeds so quickly that visible, as well as audible, broadcasting may soon be an accomplished fact.

## Always Room For More.

The Radio Star, therefore, is not a little artist pushed up into prominence by the publicity which broadcasting affords, but rather an artist who by application has so modified his style as to make it specially suitable to the new medium.

Sometimes Radio Stars are created in a flash—an instance of this is Miss Marie Bennett, who suddenly appeared at a De Groot concert and was hailed immediately as a Radio Star. There are others who have not come into prominence so quickly, but whose constant quality of performance has long since endeared them to the listener. Among these may be mentioned Mr. Maurice Cole, Miss Kate Winter, Mr. Dale Smith, Mr. Joseph Farrington. Instances could be multiplied, and there is always room for more.

A new record in wireless guidance of air express was made the other day. A big aeroplane express, flying above a cloud bank, travelled from Brussels to London, a distance of 200 miles, in two hours, without once sighting land.

After ascending at Brussels, the pilot obtained his position and the necessary directions from Croydon Aerodrome by radio, and these were checked twice during the flight to compensate for wind drift.

## Marvels of Bird Migration.

(Continued from the previous page.)

In a cautious way. Thus, there is the question of the routes that they follow in their flight. Perhaps the surest way of getting at an answer is to put an addressed aluminium ring on the bird's foot and register its location if news should come of its being caught elsewhere on some subsequent occasion. Thus, it has been proved that the storks of North Europe often fly southwards and eastwards in autumn, and may follow the Nile Valley into the heart of Africa, or go further south to Natal and Cape Colony.

Some migrants like starlings and thrushes, fly low, occasionally like a cloud of smoke blown along not far above the waves; but others like cranes, storks, and geese may migrate at a height of 3,000 ft. But most migratory birds "wait their way from cloud to cloud" at an altitude not greater than 1,200 ft.

Similarly, one must be careful in regard to velocity, which has been often exaggerated. No doubt, many a migrant can put on a spurt at the rate of a mile in a minute, but half that is a much commoner speed. In some cases, moreover, it has been proved that the flight is not kept up for many hours at a time.

Perhaps the most baffling question in regard to migration is how the birds manage to find their way. It must be admitted that some go astray, but the larger fact is the remarkable degree of success with which the migration is usually effected. Very interesting experiments have been made with the Sooty and Noddy terns that nest on the Tortugas Islands at the mouth of the Gulf of Mexico. Some neatly marked birds were comfortably transported by steamer in large closed baskets to various places, such as Galveston in Texas, 800 miles away, and a variable percentage always found their way back to their nests.

It has been said that migrants sometimes take advantage of landmarks, such as coastlines, mountain ranges, and chains of islands; but this cannot be the whole truth, since many fly in darkness and over the pathless sea.

No doubt, there may be a certain amount of tradition, those leading well one year because they followed well for several years before. There may be something in this, but the young birds seem usually to start on their adventurous autumn journey untried, and it is not easy to understand what kind of apprenticeship could be served when the flight takes place at night and across the wide sea.

Some naturalists have ventured to suggest that there may have been a hereditary transmission of the fruits of experience from parents to offspring, until at last all the migrants have come to be well-endowed. But there is not as yet any secure proof that individually acquired wisdom can be taught. Moreover, we come back to the old difficulty of stating what content the experience would have in the case of birds flying at night, at a high latitude, and across the sea.

So we have to fall back on the view that birds have in a high degree what some mammals have in small measure, a sense of direction, a power of "homing."

In response to many requests, there will be another Military Band Night from the Liverpool Station on July 17th, when the Band of the Lancashire and Cheshire Heavy Brigade R.A., T.A., will provide a programme of popular music. The vocalist will be Miss Gladys Sweeney (soprano), and lighter entertainment will be provided by Ambrose and Rudd in synchronized duets.

## My Parson Admirers.

By Vivian Foster ("The Vicar of Mirth").



MR. VIVIAN FOSTER.

I HAVE always regarded it as a rather marked compliment that among the greatest admirers of my performances as "The Vicar of Mirth" are clergymen themselves.

It was, in fact, the encouragement of a rector that led me to develop this rôle as I have done. He happened to be in the stalls the first time I appeared as a parson (for I had specialised up to then in conjuring, ventriloquism, and society entertaining), and was enthusiastic. He came round to me afterwards and said: "If you come to the rectory in the morning, I will give you a clerical coat, hat, and collar. Promise to give the same show to-morrow night, and I'll fill the stalls for you."

### The Chaplain's Imitation.

He was as good as his word, and with this authoritative approval, and urged on by my wife, I gradually perfected the rôle which has brought me so much into the public eye.

During the war, a chaplain wrote that he had heard me the first week he was ordained, and he thought that every candidate for ordination should make a point of seeing me before taking Holy Orders.

"It is a very good thing," he added, "to see ourselves as others see us. Yours is an absolutely perfect take-off of the mannerisms and pedantic speech, so often indulged in by the clergy. And now what do you think I have done? I have sent for my 'clobber' (his clerical clothes) and have been entertaining the troops with an imitation of you imitating a parson."

### An Offer to Preach in Church.

Clergymen are present at every performance I give. When I appeared at the London Palladium recently, three of them were sitting together in the front row of the stalls, and one was so overcome with laughter that he rolled off his seat and got entangled with the curtain screening the orchestra!

An amusing incident happened in Ireland. The local priest had taken thirteen seats for my performance, and when the show was over, he came to me and said he had never enjoyed himself so much before. "If you'll come and preach at my church on Sunday, the building will be full," he added.

### A Special Kind.

Often enough, clergymen tell, or send me, stories which they suggest I might use on the stage. One that amused me very much was about a working woman who surprised the vicar of her parish one morning by appearing at his door with a bag of potatoes, which she presented to him. He said he grew potatoes himself, but, all the same, it was exceedingly kind of her to think of him, and he was greatly obliged to her.

"Well," she exclaimed, "these 'taters are a special kind, and I'm sure you'll be pleased if you give them a trial, for you said in your sermon yesterday that the common taters didn't agree with you."

I have played the parson character 10,000 times. Perhaps it is not altogether surprising that I have been able to make it so perfect in detail. I am the son of a clergyman; I was educated at a Public School of which the head was a clergyman; and when, later in life, I became an assistant-master at a public school, my chief was a clergyman.

## Merry Musical Memories.

By W. H. SQUIRE, the Famous 'Cellist.

(Mr. W. H. Squire is one of the finest 'cellists of the day, and he is also a noted composer. He is well known to listeners, and during the current week he will broadcast from various stations.)

I MADE my first appearance in public at Kingsbridge, South Devon, on my sixth birthday. After I had played my solo there was loud applause. Turning to my father, I said, "Daddy, what's all the noise for?" "They want you to play again," was the reply. "Give me sixpence and I will," I quickly demanded, and refused to play again until I received it! Showing that my commercial flair was revealed early in my career.

### A Treasured Collection.

Both my mother and my father were cultured amateur musicians—pianists and violinists respectively—and I must have been a born 'cellist; for I had no tuition to speak of, except from my father. I began to compose instrumental pieces when I was ten, and at eighteen I wrote, and had published, my "Serenade," which is still being played by 'cellists and small orchestras. Obtaining a three years' scholarship at the Royal College of Music when it opened in 1883, I was fortunate enough to have it extended to six years.

I have played with all the celebrated musicians, including Joachim, Kreisler, Sarasate, and Saint-Saëns, who came to my house and played his second and last 'cello sonata with me. The treasured collection of photographs of musical celebrities that cover the walls of the hall in my house keeps my musical memories ever fresh in my mind. And the many little messages written on them never fail to revive an anecdote about the writers thereof.

### An Awkward Moment.

My first appearance before Royalty was rather unfortunate—for me! It was at a large concert at which the Duke and Duchess of Teck were present. Their Royal Highnesses were late in arriving; and being the youngest performer, I was put on early in the programme. I had only played a few bars, when the Royal party arrived, and as everybody rose to their feet, I stopped playing and did likewise. Then nervousness overtook me, and—much to the chagrin of members of my family who were present—I left the stage hurriedly.

My first song to become a "popular" success was "Like Stars Above," published in 1903. Hearing that it was to be sung at a National Sunday League concert at the Queen's Hall by a certain John McCormack—then a quite unknown singer—I went along to hear it. The glorious voice of this wonderful tenor got the utmost effect out of my song, and, hastening to show my appreciation of his rendition, I wrote a short note of thanks, congratulating him on his wonderful voice.

During his visit to England last summer, McCormack invited me to his house for dinner. After coffee, he said he wished to show me one of his most treasured possessions, and he produced the note written twenty-two years ago!

### "Play Up, Rushden!"

Most artists set much value on their Press notices. So do I—and particularly on the bad ones; all of which I have kept! In 1894 a certain weekly London publication gave me a drubbing by saying "Mr. Squire is a 'cellist of some promise, but he is ill-advised to play pieces of his own composition. He is quite justified in writing music to please himself; but he should not inflict such a farce as his 'Dance Rustique' upon others."

A provincial paper made the mistake of sending its football reporter, instead of the usual musical critic, to a concert at Rushden, in 1895! He wrote: "There was a very large 'ente' on Monday at the Public Hall, when this annual fixture was played off.... One of the most exciting incidents in the match was when Mr. W. H. Squire appeared on the field with one of those overgrown fiddles that you hold between your knees. There was a nice old party at the piano who had got his eye on him, and he had no sooner started on a sprint down the wing than the elderly party spotted him, and there was a neck to neck race between them. Mr. Squire stuck his heels into the saddle, rubbed it on the neck, and whacked it on the bread-basket with his stick; but for some moments he could not get the thing to move. Then I shouted, 'Play up, Rushden!' and it put on a spurt. They got past the goal-post about four lengths ahead of the man at the piano. Then there was some howling, and it was half-time."



MR. W. H. SQUIRE.

Since the beginning, all my playing for gramophone records has been accompanied by Sir Hamilton Harty—to whom, incidentally, I gave his first London engagement. I had been engaged to play at a big concert in Dublin, and being unable to take my own accompanist with me, I had to rely on the resident one. I was rather surprised, on being introduced to a shy-looking young man of eighteen or nineteen, to learn that he was to play for me.

But only for a short while; his exceptional skill and artistry were soon apparent. He told me that he was leaving for London the next day, and so, when on my return to town I had to play at a reception three days later, I remembered Harty, looked him up, and gave him his first London engagement.

### Dame Clara Butt and "Mr. Wu."

I have assisted Dame Clara Butt on many of her provincial tours; and on two occasions black cats have followed her on to the stage. She had always admired "Mr. Wu," a little Pekinese dog of mine, and one day, after she had displayed an even greater admiration than usual, I presented him to her. Dame Clara then departed on an extended provincial tour, and I did not see her until some months later when she was singing at the Tunbridge Wells Opera House, where I had also been engaged to play. My train arriving late, I had not time to visit the artists' room, and went straight on to the platform and began to play on my 'cello.

Imagine my astonishment when, "Mr. Wu" bounced on to the platform and sat himself down by my chair! He had listened to my practising so often at home that he evidently could distinguish my touch; and hearing my playing from the artists' room, he had singled out until Dame Clara opened the door, when he bounded on to the stage.

Excepting gramophone recording, which is always an ordeal, broadcasting is my greatest trial. Playing in a room that is seemingly walled with blankets, without any applause for encouragement, is like entering for a severe examination and never hearing the result!

# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Opening of Daventry.

**R**APID progress is being made with the construction of the High-Power Station at Daventry. Many difficulties have been met and overcome, and the electric power supply should by now be on. The official opening date is July 31st, and the Postmaster-General will visit Daventry to open the Station. We print on page 103 in this issue a note upon what high power means, by Mr. H. Bishop, the Assistant Chief Engineer to the B.B.C.

## "The Post's Love."

Thursday, July 23rd, is the Chamber Music evening of the week at London. In addition to an instrumental programme, to which Mr. Leon Goossens, perhaps our finest oboe player, will contribute, Mr. Herbert Heyner will sing the whole of Schumann's song-cycle "Dichterliebe" ("The Poet's Love"), which he will give in English. The cycle will be broadcast in two parts of approximately equal length. Several of the songs will be recognized by listeners who are not acquainted with the complete cycle, as lovely Schumann songs often heard separately—such as "Twas in the Lovely Month of May" and "I Blame Thee Not" ("Ich groÙe nicht").

## Posthumous Important Talks.

Several interesting talks have been arranged for this month at London. On July 21st Mr. Leonard Woolley, the explorer, will talk on "The Great Temple of the Moon at Ur of the Chaldees"; the Minister of Labour, Sir Arthur Steel-Maitland, Bart., M.P., will speak on some topical subject on July 23rd; and on July 24th Mr. Kenneth Hare, who has recently made a name for himself as a poet, will tell us something about "Elizabethan London." The first two of these talks will be simultaneously broadcast to all stations.

## Popular Outside Broadcasts.

Arrangements are now in hand to relay from Wembley a musical programme played by the band of H.M. Grenadier Guards from 9.30 to 10 p.m. on July 23rd. On July 28th, from 9 to 10 p.m. listeners may look forward to hearing a concert broadcast from the Grand Hotel, Eastbourne.

## A League of Nations Fête.

On Saturday, July 18th, from 3 to 3.45, it is proposed to broadcast from Bournemouth Station speeches by Archdeacon Dalry, of Southampton and Winchester, and Lord Parmoor, in connection with the League of Nations Union, on the occasion of Trenchard Park Fête.

## Chorus, Please!

The outstanding feature in the evening programme at Bournemouth on July 24th will be the performance of *Fulka*, the comic opera in three acts, written by H. B. Farnie and composed by F. Chassaigne. The cast of this opera will consist of well-known local artists.

On July 25th this station will ask its listeners to join in the chorus, and it will be interesting to hear whether this proves acceptable to those who take part on that night.

## A Dancers' Night.

The programme at Manchester on Saturday, July 25th, has, in answer to many requests, been arranged for the special benefit of those who wish to dance to loud speakers. The dances, which will be played by the Scarlet Syncopators Band, will last for seven minutes, and in between there will be three-minute intervals, filled in with song and humour. During a ten-minute interlude in the middle of the programme, there will be a song recital by Miss Marian Licette, the B.N.O.C. soprano.

## Symphony Concert at Chelmsford.

A symphony concert, conducted by Mr. Eugene Goossens, will be broadcast from Chelmsford on Tuesday, July 21st. Mr. Goossens recently conducted a symphony concert at London Station, and is well known to listeners as a composer as well as a conductor.

## Danish Students' Choir.

The Danish Students' Singers' Union will send a choir to Iceland next month composed entirely of students from the University of Copenhagen, and in view of the high reputation of this choir, it has been arranged by the Station Director for it to make a halt at Edinburgh and broadcast a short recital on Friday, July 24th.

## A Summer Change.

Beginning on Monday, July 27th, and continuing throughout August and September, the 10.10 p.m. talks will be discontinued on every day, except Thursday. On that day, the usual topical talk will still be followed by an hour of music from the Savoy Bands.

## The World's Teachers in Conference.

It has been arranged to broadcast portions of the World Conference of Educational Associations, which is being held in Edinburgh. Listeners will hear the addresses of welcome on Monday, July 20th, from 7.30 to 8 p.m., the speakers being Sir John Gilmour, Secretary for Scotland, Sir William Sleigh, the Lord Provost of Edinburgh, Sir Alfred Kwing, K.C.H., the Principal of the University of Edinburgh, and the Rt. Hon. William Adamson, M.P.

## Community Singing.

A Community Singing Concert, to be conducted by Sir Walford Davies, will be relayed for Edinburgh listeners from 8 to 9 p.m. on Sunday, July 26th. These events are to take place in the Usher Hall.

## Hebrew Music.

The afternoon orchestral concerts have been made a special feature of the Belfast programmes. On Friday, July 24th, an interesting bill is offered, namely, half an hour of Hebrew music, including Bantock's melody, "Hamabdit" for violin and harp, played by Mr. Reginald Dobson and Miss Pauline Barker; a brief recital of songs by Mr. John Vine (tenor), followed by forty minutes of light music.

## The Spirit of Adventure.

The romantic history of Bristol and the West of England is to be described in the second "Spirit of Adventure" programme to be given from the Cardiff Station on Wednesday, July 22nd. The idea of the "Adventure" series is to present in the form of dramatic sketches interesting events of local history. Three sketches, *John Cabot, the Old Admiral*; *Thomas Chatterton, the Bristol Poet*; and *A Day in the Life of Ben Nash*, will be broadcast on this date, performed by the Newport Playgoers' Society, under the direction of Mr. J. Krylo Fletcher, who has written the sketches for the microphone.

## A Night With the Little Folk.

The Liverpool programme on July 24th is to be a distinct departure from the usual fare. It is entitled "A Night With the Little Folk," and takes us into the delightful realms of Nurseryland and Faerie. The vocal items are in the safe hands of Miss Doris Gambell (soprano) and Mr. William Heseltine (tenor). Mr. Stephen Wearing, a young Liverpool pianist, will play Debussy's "Children's Corner" pieces, and among the orchestral items will be included Ravel's "Mother Goose" suite—played by the augmented Station Orchestra.

## The Nottingham Regatta.

One of the chief sporting events of the year at Nottingham is the regatta held annually, under the auspices of the Nottingham Rowing Club, on the River Trent at Colwick Park. Unless any unforeseen difficulties occur, the Nottingham Station will give its listeners a glimpse of the regatta from 3.45 to 5 o'clock on Saturday afternoon, July 18th.

The microphone will be installed in a position on the river bank near to the organising committee's houseboat, and it is hoped to broadcast music by the Nottingham City Police Band, the sounds of the races, and an amusing commentary by Freddy Batters, Nottingham's well-known humorist, on the events of the afternoon.

## John Henry at Stoke-on-Trent.

John Henry will be giving his first performance from the Stoke-on-Trent Station on July 24th. During the same evening two full quartets will be broadcast from the station by the Birmingham Station Quartet, namely, Quartet No. 17 in C major, by Mozart, and Quartet in F ("The Nigger"), by Dvořák.

## "In Holiday Mood."

In view of the local holiday week, the Dundee Station is providing a varied programme of light music and humour, entitled "In Holiday Mood," on Friday, July 24th. The soloists are Miss Ethel Walker (soprano) and Mr. Frank H. Fairweather (baritone).

## Life on St. Kilda.

The holiday season talks arranged by the Dundee Station are of a light, holiday character in keeping with the summer season. Mr. Cumming Skinner is giving a series of four "Roadside Talks," and Mr. Thomas Nicol will take his listeners to that fascinating little island of the Hebrides, St. Kilda, describing in two talks the trip there and the life of the inhabitants.

## Hints on Photography.

Amateur photographers will have an opportunity of listening to some valuable hints given by Mr. C. W. Rodmell, B.A., A.M.I., on Friday, July 24th, at Hull, when he is giving his fifth talk, which will deal in particular with "Negatives and Prints." Mr. Rodmell is an Associate of the Royal Photographic Society, and has exhibited successfully at the London Salon of Photography and at various exhibitions throughout the country.

## "The Picnic" at Aberdeen.

Aberdeen Station is arranging for Friday night, July 17th, a programme of "Summer Melodies," which will be varied by the introduction of another play by Mr. Arthur Black. This is in one act, and is entitled *The Picnic*, in which the author has departed from his usual descriptions of Scottish life and character, and has given us, instead, an insight into the humorous and awkward situations in camp life, from the holiday-maker's point of view.

## A Scottish Flavour.

The Glasgow Station programmes for this week have, as is suitable, a distinctly Scottish flavour. On Sunday afternoon the S.C.W.S. Prize Brass Band (Scottish champions) will play, while the greater part of Monday evening's programme is devoted to old familiar Scots tunes and songs. On Thursday there is a one-act comedy, the scene of which is laid in a Rothsay boarding house, and Mr. J. C. Dowie, the Scots entertainer, appears the same night. On Friday Glasgow listeners will welcome the reappearance of Mr. Augustus Reddie in the last instalment of *For Conscience' Sake*, by Ian McLaren, and on Saturday they will hear once more the Station Orchestra, with Mr. Daniel Seymour, in dance music.

# PEOPLE YOU WILL HEAR THIS WEEK.



Mr. TOPLIST GREEN, the well-known Baritone, will sing from London on July 15th.



Mrs. MURIEL HERBERT, the clever young Pianist and composer, will play the piano on July 16th in a Chamber Music Concert (S.B. to Central Station).



Mr. JAMES BERNARD, Character Actor, will give sketches from Dickens from Manchester and Chelmsford on July 16th.



Miss DOROTHY KITCHEN (Soprano) will be heard from Chelmsford on July 16th, and Manchester on July 16th.



Miss JOAN HAY, the popular Actress, will sing from London on July 16th (S.B. to all Stations).



Miss VIVIENNE CHATTERTON (Soprano), who will broadcast from Newcastle on July 16th.



Miss VIOLET PARRY, who is in the second edition of "Radio Radiance" at London on July 17th.



Miss LARA ALLEGOOD will take part in a play by Lady Gregory, on July 17th (S.B. to various Stations).



Sir ROLAND BOURNE, who will talk on the Overseas Community Settlement Scheme on July 18th (S.B. to all Stations).



Miss MAY BLYTH (Soprano) is to broadcast from London, and other Stations, on July 18th.

# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## BEETHOVEN'S HEROIC SYMPHONY.

(CARDIFF, SUNDAY.)

IN 1802 Beethoven wrote to a friend: "I am not satisfied with my works up to the present time. From to-day I mean to take a new road." In 1803-4 (being about thirty-three) he wrote his third (*Heroic*) Symphony—the first Symphony on that new road. It was a new road indeed, the Symphony showing a great advance in length, complexity, romantic feeling and emotional intensity, upon any Symphony previously written by himself or anyone else.

The name requires explanation. Beethoven had great admiration for Napoleon, and dedicated this Symphony to him. But when, in 1804, Napoleon accepted the title of Emperor, thus showing himself after all a man of selfish ambition, Beethoven tore the title-page off the work. Afterwards, he inscribed it "To the Memory of a Great Man"—and there is force in the word "memory."

The four Movements are separate from one another.

### I.

*Quick, vigorous.*—Two loud chords announce the opening, then Clarinet play the FIRST MAIN TUNE (no longer than a short Bugle call, and, in fact, not unlike the "Cock-loose") quietly accompanied by other Strings. The Tune is repeated, imitated, and worked up to a climax, in which the Full Orchestra thunders it out.

Immediately there follows, very softly, the SECOND MAIN TUNE—a mere dropping phrase of three short notes, handed by Oboe to Clarinet, on to Flute, then to First Violins, back to Oboe, and so on. A large part of this colossal Movement is made of this tiny fragment.

One or two tunes follow, the Orchestra becoming forceful again. Then comes the THIRD MAIN TUNE—not heard afterwards until the Recapitulation, but extraordinarily beautiful and contrasting. It consists of tender, repeated chords in Woodwind (answered by Strings).

For the rest of this Movement it must suffice to say that it is almost entirely made out of the preceding material.

### II. FUNERAL MARCH.

*Very Slow.* This Movement falls into three main sections.

The FIRST SECTION opens with a Tune played at a low pitch by First Violins. This, with a little other material, is treated at some length. The First Section has a definite close.

The SECOND SECTION is elaborate, but rather shorter than the First Section. Its chief material is heard at the outset—a sustained melody starting fairly high in Oboe.

The THIRD SECTION is, of course, in the nature of a return to the First, but it is greatly extended and elaborated.

### III. SCHERZO.

This Movement is a striking example of Beethoven's "new road." Critics of Beethoven's day much objected to it. Instead of a short, more or less formal Minuet and Trio, we have a long piece which in point of emotional force is on a level with the other three Movements, yet answers well to its title of Scherzo, or "jest." The form is, however, simply that of the usual Minuet and Trio, which is always played Minuet—Trio—Minuet.

First we have the Scherzo proper:—

(a) A Tune is played and repeated. It begins as a barely audible chattering in Strings.

(b) The Tune is developed, then blared forth by Full Orchestra, and a longish Coda (or "Tail") is added; (b) is then repeated.

The TRIO is of exactly the same design as the Scherzo. Its tune is a typical Horn-call.

After the Trio, the SCHERZO proper is repeated.

### IV.

The FINALE (*Very Quick*) is one of the biggest sets of Variations ever written. It is also one of the most organic; that is, the listener is conscious of a continuous growth.

After an introductory rushing phrase there is given out an extraordinary, fragmentary Tune. It is in two halves, each repeated unadorned, played chiefly by plucked Strings.

Two Variations on this fragmentary tune follow, for Strings alone. At last the real Tune of the Movement comes—and we discover that the other tune to which we have been listening is in reality the base of this one!

The two sections of this New Tune with an Old Base, as one may call it, are each played first by Woodwind (especially Oboe) and repeated by Full Orchestra (especially Violins).

From this double Tune a great set of Variations is made, sometimes very free indeed, but always connected with some part of the original.

## FOUR "CARNEGIE" WORKS.

(BELFAST, WEDNESDAY.)

Mr. Andrew Carnegie was a great music lover. During his life, he gave large sums for the encouragement of music, both in the United States and in his native country, and since his death, much money provided by him has continued to be used for musical purposes under the direction of the Carnegie United Kingdom Trust and their expert musical advisers.

A part of this money has been expended in the annual undertaking of publication of selected works by British composers. All these works are included in the catalogue of the Trust's publishers, Messrs. Stainer and Bell.

### DRYSDALE'S "TAM O'SHANTER."

Learnmont Drysdale was a prolific Scottish composer who was born in Edinburgh in 1866, and died in 1909. His *Tam O'Shanter* (a "Concert Overture") is a work which deals with the weird and supernatural. It is headed with the line "The hour approaches, Tam maun ride," and with a further quotation from Burns's poem.

### FARRAR'S "ENGLISH PASTORAL IMPRESSIONS."

Ernest Farrar was a young Englishman, killed in action in 1918. There are three short pieces in this work of his.

I. SPRING MORNING. In the middle of a subdued piece is heard the thirteenth-century tune *Summe is icumen in*, followed by the *Agnus Dei*.

II. BREDON HILL. This is mostly slow and meditative.

III. OVER THE HILLS AND FAR AWAY. This last piece is lively. It is practically a short set of Variations on a dance tune.

### BOYLE'S "THE MAGIC HARP."

Ina Boyle is an Irishwoman, born in Wicklow in 1889. *The Magic Harp* is based on a note to Eva Gore-Booth's poem, *The Harper's Song of the Seasons*, which describes "the magical harp of the ancient gods of Ireland," and had three strings—sleep, laughter, and "the silver string, the sound of which made all men weep."

### BRAITHWAITE'S "SNOW PICTURE."

S. H. Braithwaite is a native of Cumberland (born 1883), and an ex-student of the Royal Academy, London. He gives no basis for his *Snow Picture*, other than the title.

N.B.—Grieg's First Violin Sonata (Bournemouth, Friday) and Debussy's Second Violin Sonata (Cardiff, Sunday) which will be broadcast, were described in *The Radio Times* for June 12th and May 29th respectively.

# Listeners' Letters.

*Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain relevant and interesting facts. The Publishers' Address is 111, Southampton Street, Strand, London, W.C.2.*

## Wireless and "Chestnuts."

DEAR SIR,—My aerial passed over a pear tree that once had three pears on it. Now it has chestnuts on it!

My theory is that they must have dropped off the aerial during some of the entertainers' items.

Yours, etc.,

Harrow.

W. E. GIBSON.

## An Example Worth Following.

DEAR SIR,—I was interested and touched on a recent Sunday evening by a delightful idea which is being carried out regularly at a certain country mansion, with real profit and pleasure to a company of "the 'old folk.'" In the large billiard-room I found a goodly number of aged men and women (the majority of whom, I learned, are never able to attend the distant places of worship), gathered, by kind invitation to listen to the broadcast religious service.

As I watched the faces of the listeners, I realized how keen was their enjoyment of the service, which came through so clearly on the loud speaker, and how this kindly idea on the part of my friends was supplying a true spiritual joy which age and circumstances were denying these old people.

It is the "one thing" which they look forward to from week to week, and I heartily commend the idea as an example which many of your readers might follow with joy to themselves as well as to others.

Yours, etc.,

Faversham.

J. WESLEY HUGHES.

## What Is a Condenser?

DEAR SIR,—In reply to your correspondent, the wireless condenser might be described as follows:—

"A pair of conductors separated by a dielectric suitable for the temporary storage of electric energy."

A huge "condenser" may be seen during thundery weather. The thunder cloud contains trillions and trillions of electrons, which may be added to, even as we watch. If by natural laws an approximate number of electrons having opposite signs collect in a neighbouring conductor, such as another cloud or the earth, a stream will be set up in the intervening air (the "dielectric"). The electric energy is "condensed."

If the stream is too great, the energy will be dissipated in the form of heat and light (lightning), as the two conductors neutralize their charges. This natural condenser is unharnessed. In radio application we harness our charge and discharge.

Yours, etc.,

London, W.

H. ANTHONY HANNEY.

## Sunday Services by Radio.

DEAR SIR,—I was very pleased to read Mr. John A. Stoneham's letter under this heading in the *Radio Times*, and would like you to realize that these Sunday services are really a great boon to Englishmen who, like myself, are living abroad and have no opportunity of attending an English Divine Service.

I know many in Holland who look forward to these services, and, whilst travelling in Germany and Denmark, have often come across Englishmen who told me how greatly they valued the Sunday services which are broadcast by Chelmsford.

Yours, etc.,

Hilversum, Holland.

EDWARD S. AILSON.

(Continued on the facing page.)

## Listeners' Letters.

(Continued from the facing page.)

### Wireless and the Reading Habit.

DEAR SIR.—There has been a good deal of grumbling among literary people over the alleged fact that wireless has done harm to the reading habit. My experience is just the reverse. The other day, for instance, I was dining at my usual restaurant, when the waitress happened to get into conversation with me about a book that I was reading. It was a novel by Michael Arlen.

I was certainly rather surprised when she told me that she had read it; but I was more surprised still when she told me that she had just finished reading "Leaves of Grass," by Walt Whitman.

Further conversation elicited the fact that she was well acquainted with the writings of Keats, Shakespeare, Shaw, George Meredith, and Oscar Wilde. I asked her what made her read these books, and her reply was that she had heard so many interesting talks by wireless that it had given her the desire to become acquainted with the best she could get in the world's literature.

The above is not the only instance of the kind that has come under my own notice, and no doubt many other listeners could tell of similar cases, where a love for first-class reading had been promoted in unexpected places by our good friend, the B.B.C.

Yours, etc.,

London, S.W.

(Miss) E. M. MONTES.

### "Shanties" or "Chanties"?

DEAR SIR.—With reference to the article, "Low-Born Songs That Live," by Sir Richard Terry in a recent issue, I read with distaste the very dogmatic paragraph as to the correctness of "chanties" or "shanties," which there appears obviously no ground for questioning. These seamen's songs are chanties and were used as such to the rhythm of the capstan, pumps, towrope, sheetc, etc.

If pronounced "shanties" by some sailors, it is more than probable that it is a slur on the "C" into "S."

I have been amongst sailors and ships all my life and heard these songs or chanties sung. I have also read extensively the older seamen's songs, such as Clark Russell and Frank T. Bullen, who, I believe, always rendered it as "chanties."

Yours, etc.,

Hull.

THOS. H. THOMSON.

### Too Many Songs?

DEAR SIR.—I think that the broadcast programmes are very good, but if they had a bit more humour in them, they would be better. I agree with "Nights of Humour" as suggested by a correspondent.

Also, I think that as far as talks and lectures are concerned, the B.B.C. have not exploited their possibilities very much. Most people like to listen to a talk or lecture, especially if it is of a topical character. Surely, we could have more of this kind of entertainment—especially nature, educational and travel talks?

Also, I think that there are far too many "cheap" songs in the programmes. There is nothing more boring than listening to a bad singer work his way through four or five songs one after the other.

Four or five songs, and good ones, are quite enough for one evening, and they should not all be together. Two songs together should be the maximum.

Yours, etc.,

Cardiff.

R. R. KAY.

# The Voice With a Smile.

## Work and Trials of the Radio Announcer.

A VOICE with a smile in it! The man who aspires to become a radio announcer with the British Broadcasting Company must have a host of qualifications, but if he has a voice with sunshine in it, a voice that seems to bid you be of good cheer and conveys the genial atmosphere of cultured cordiality, he possesses something that carries him a long way towards success.

Yet because it is, to some extent, a special gift, it is not the heritage of everybody, and it is not surprising to be told by an official of the company that it is very difficult indeed to find just that type of man who is suited to this class of work.

### Few Worth Considering.

"We receive large numbers of applications from all sorts of people," Mr. Lewis, Organizer of Programmes, told me, "but very few of them are worthy of serious consideration. An announcer must have so many qualities, and our standard is constantly being raised. Attainments that would have satisfied us a year ago would not be considered sufficient now, and probably a year hence we shall be still more particular."

Skill in what is known as the art of elocution, I was informed, is rather a drawback than an

advantage. There is no desire for the rigid formality of the elocutionist, and none, either, for the precision or the staidness of the platform speaker. These things, while excellent in their own way, are apt to become boring before the microphone.

An announcer must have an easy, pleasant manner of speaking, and, vitally important, he must be nimble-minded, adaptable, able quickly to alter his tone and inflection to suit the needs of the moment. During the same evening he may be called upon to introduce Sir Oliver Lodge and John Henry to listeners. His demeanour and phraseology must fit in with the particular necessities of each occasion. With true artistic sense he must try to attain the mind of the listener to what is to follow.

### Keeping Listeners Interested.

The B.B.C. attaches such importance to this point that it would like to allot specially-trained announcers to each section of the programmes, but this step would not only be inconvenient in many ways, but very expensive. Meanwhile, broad sympathies, a capacity for taking an interest in everybody and everything, are of real advantage to the announcer. If he dotes on literature, but is untouched by the beauties of music, his deficiency in the latter respect will reveal itself in some subtle way before the microphone, affecting both artist and listener to the detriment of true art.

He must keep a level head. Things do go wrong at broadcasting stations occasionally. To keep to the time schedule it is sometimes necessary to decide quickly what items must be left out, and, on the other hand, the announcer may observe with dismay that a "gap" lies ahead and must be filled somehow. He must be ready with a few well-turned phrases which will keep the listeners interested.

### When Opera Failed.

Nowadays, there is never a larger gap than can be filled by means of a gramophone selection, but it was not so formerly. Mr. Lewis told me that, several years ago, there was a breakdown during the broadcasting of a Covent Garden opera. Twenty minutes required to be occupied in some way. On the spur of the moment he decided to relate the story of his flying adventures in China, and he continued it until Covent Garden was ready to resume.

Announcers need an abundant supply of tact. It may be necessary to ask an artist to wait a few moments beyond the time arranged for his, or her, appearance. Occasionally, the request is not welcomed.

### Born, Not Made.

"It is very annoying," the announcer may be told. "I have another appointment, and it is very inconvenient to be kept waiting like this."

Perhaps he has had a particularly trying evening, but he must control himself, remembering politeness and "the soft answer that turneth away wrath."

He must be a close student of pronunciation. All the languages in the world come under his purview, yet if he pronounces an Indian word incorrectly, he may receive an indignant letter from a retired colonel who has lived in India nearly all his life. He knows the word perfectly well, and is surprised that there should be such ignorance at a broadcasting station!

All these qualities must an announcer have. There is probably some truth in the assertion that the announcer, like the genius, is born, not made.

HENRIET S. GREENHALGH.

# The Meaning of "High Power."

LISTENERS are often puzzled by the application of the term "high power" to a station which is rated at 15, 20 or 25 k.w. Applied electricity is now so familiar in all relations of life that many will have been comparing these figures unfavourably with those of their local power station. The reason is that the term "high power" is only used relative to other broadcasting stations, and the amount of power used is ridiculously small compared with the amount generated even in a small power station.

The 25 k.w. rating applied to the new Davenry Station means that this amount of power will be applied to the anodes of the oscillating valves. In order to obtain this power at this point, an input of approximately 150 k.w. is necessary, and only part of the 25 k.w., perhaps a quarter of it, is of use as radiated energy. So that one can see that the system as a whole is not exactly efficient from a power point of view, although it may be efficient from that of wireless.

### Precautions Against a Breakdown.

A considerable amount of power is absolutely wasted in heating the filaments of the valves, in operating the drive circuit which controls the wave length, and in losses which occur when the power is being converted to the special type of power that is required for wireless purposes.

The high tension voltage which is used on the transmitting plant is 10,000 volts, and even the grid negative volts on the modulators are as high as 1,200.

The power for the transmitting plant is supplied by eight machines, each generating electrical energy of a different character for working the different parts of the apparatus. Stand-by machines are, of course, provided, and there is even a stand-by main cable running from the road, which is nearly a mile away. It will thus be seen that every precaution against breakdown has been taken.

H. BISHOP.

# PROGRAMMES FOR SUNDAY (July 12th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on the facing page.**

**2LO LONDON. 365 M.**

3.30-5.30.

S.B. to other Stations.

CASANO'S OCTET.

Assisted by

MAY BLYTH (Soprano).

MICHAEL HEAD (Baritone).

JEAN BAPTISTE TONER (Solo Piano-forte).

7.30. THE OCTET.

Valse, "Jewels of the Madonna" *Wolf-Ferrari*

"Dance Russe" *Tchaikovsky*

MAY BLYTH.

"Musetta's Song" *Puccini*

"At the Well" *Richard Wagner*

"The Devon Maid" *Eric Fogg*

JEAN BAPTISTE TONER.

Preludes Nos. 1, 2, 3, 6 and 8 (C Major, A Minor, G Major, B Minor, F Sharp Minor) *Chopin*

4.0. MICHAEL HEAD.

Three Irish Folk Songs.

"Jeany, I'm Not Jestin'" *arr. Stanford*

"The Gentle Maiden" *arr. Somersell*

"Cockles and Mussels" *M. Head*

THE OCTET.

Serenade, "O Maronariello" *Gambardella*

Lament, "Song of the Fishermen" *Pavesi*

"Bonanza" *arr. Tarnofski*

"Praschium" *arr. Tarnofski*

4.30. "THE TRAVELLING MAN."

A Miracle Play by

Lady Gregory.

The Mother *SABA ALLEGRO*

Child *ANN HOLT*

A Travelling Man *FRED O'DONOVAN*

Produced by B. E. JEFFREY.

THE OCTET.

"Cacaval," Part 1. *Schumann*

(Preamble; Pierrot; Arlequin; Valse Noble; Cigarette; Eusebio.)

MAY BLYTH.

"To the Nightingale" *Brahms*

"Summer" *Brahms*

"Daffodil Gold" *Brahms*

5.0. JEAN BAPTISTE TONER.

Viennese Waltz *Friedman*

Polonaise in F Sharp Minor *Chopin*

MICHAEL HEAD.

"Ships at Arcady" *Michael Head*

"The Dreaming Lake" (First Performance) *Michael Head*

"Cups of Jade" *Michael Head*

THE OCTET.

"Carnaval," Part 2 *Schumann*

(A.S.C.H. S.C.H.A. — Chaconne-Chopin-Recomendation—Valse Allemande—Promenade.)

8.0. The Bells of St. Martin's.

8.15. A Simple Service

in which all people can join.

With an Address by

The Rev. H. R. L. SHEPPARD.

Relayed from St. Martin-in-the-Fields.

S.B. to other Stations.

Wagner Concert.

JOSEPH FARRINGTON (Bass).

THE WIRELESS SYMPHONY

ORCHESTRA.

Conducted by PERCY PITT.

9.0. THE ORCHESTRA.

Overture, "Rienzi" *Wagner*

"Dreams" *(Violin Solo: ERNEST RUTLEDGE.)*

"Album Leaf" *JOSEPH FARRINGTON.*

"Gazing Around" *( "Tannhäuser " )*

"Star of Eve" *( " " )*

THE ORCHESTRA.

Siegfried's Overture by Fire.

"Waking Procession" *( " " )*

Introduction, Act III. *( " " )*

Siegfried Idyll. *( " " )*

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.

10.15. THE ORCHESTRA.

"Siegfried's Journey to the Rhine."

JOSEPH FARRINGTON.

"Wotan's Farewell" and "Fire Music"

( "The Valkyrie " ).

THE ORCHESTRA.

Overture, "The Mastersingers of Nuremberg."

10.45. Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30. A Summer Programme.

THE STATION AUGMENTED

ORCHESTRA.

Conducted by JOSEPH LEWIS.

JOAN MAXWELL (Soprano).

REBE HILLIER (Contralto).

THE ORCHESTRA.

Overture, "A Midsummer Night's Dream" *Mendelssohn*

"Summer" *Chanticleer*

No. 2 from Suite "The Months" *Birks*

REBE HILLIER.

"In Summer Fields" *Brahms*

"In Summertime on Beeton" *Ped*

THE ORCHESTRA.

Suite, "Summer Days" *Cottee*

In a Country Lane; On the Edge of the Lake; At the Dance.

JOAN MAXWELL.

Song Cycle, "The Life of a Rose" *Lehmann*

Unfolding; June Baptism; The Bee; Lovers in the Lane; Summer Storm; Rose Leaves; Rose Roseriget.

THE ORCHESTRA.

No. 2 from Suite "The Seasons" *German*

"Summer" *German*

REBE HILLIER.

"Time's Garden" *arr. Thomas*

"A Summer Night" *arr. Thomas*

(Cello obbligato, LEONARD DENNIS.)

THE ORCHESTRA.

Kat'actic, "Summer Dreams" *W. H. Squire*

"Summer Gold" *Wagner*

Suite, "Three Dances from Henry VIII." *German*

Morris Dance; Shepherd's Dance; Torch Dance.

4.30-9.0. Studio Service.

Hymn, "Lord, Thy Word Abideth" (A. and M., No. 235).

Reading.

Antiphon, "The Radiant Morn" *Woodward*

Religious Address by Prof. W. R. LOFT.

HOUSE, Principal of the Wesleyan College, Handsworth.

Hymn, "As Pants the Hart for Cooling Streams" (A. and M., No. 235).

9.0-10.45. Programme S.B. from London.

6BM BOURNEMOUTH. 386 M.

ALICE MOXON (Soprano).

GLADYS PALMER (Contralto).

JOHN TURNER (Tenor).

THE ROYAL BATH HOTEL STRING

ORCHESTRA.

Musical Director, DAVID S. LIPP.

Relayed from King's Hall Rooms.

THE ORCHESTRA.

"Fantasia on Russian Folk Songs—Dobryjchka" *Schlimmer*

GLADYS PALMER.

"The Hostel" *arr. Bartlett*

"Morning" *May Spinks*

THE ORCHESTRA.

Moroccan, "En Scandale" *Fallou*

Serenade, "Les Millions d'Arlequin" *Drigo*

4.30. JOHN TURNER.

"The Late Player" *Graham Peal*

"A Lover's Warning" *Maria Horns*

4.35. ALICE MOXON.

"The Willow Song" *Cotteridge Taylor*

"Song of the Pining Bearers" *Maria Horns*

"Song of the Open" *Frank la Forge*

4.40. THE ORCHESTRA.

Fantasia, "Aida" *Verdi*

4.55. GLADYS PALMER.

"The Almighty" *Schubert*

5.0. JOHN TURNER.

"Go, Lovely Rose" *B. Quilter*

"At Dawning" *Codman*

5.5. THE ORCHESTRA.

"Reverie" *Schumann*

Violin Solo, "Larmes d'Autrefois" *Soroy*

(Soloist, DAVID S. LIPP.)

5.15. Alice Moxon and Gladys Palmer.

"Barcarolle" ("The Tales of Hoffmann") *Offenbach*

5.20-5.30. THE ORCHESTRA.

Selection, "Samson and Delilah" *Saint-Saens, arr. Alder*

8.30. Choir of Christchurch Congregational Church.

Organist and Choirmaster,

C. G. ANDERSON.

Hymn, "Come, let us join our cheerful songs" (Congregational Hymnal No. 74).

Antiphon, "Thou wilt keep him in perfect peace" *C. L. Williams*

Bible Reading.

The Rev. HOWARD P. JAMES: Religious address.

Hymn, "Holy Father, cheer our way" (Congregational Hymnal No. 763).

Organ Solos

B. ARTHUR MARSTON, A.R.C.O.

Relayed from The Royal Arcade, Bournemouth.

THE MINSTER SINGERS.

REGINALD S. MOUAT (Violon).

ARTHUR MARSTON.

Chorale with Variations (from 6th Sonata) *Mendelssohn*

"Legende and Fiancé Symphonies" *Gustav*

9.20. THE SINGERS.

"Robin Adair" *Cottee*

"When Evening's Solitude" *Heath*

"By Celia's Arbour" *Heath*

9.30. REGINALD S. MOUAT.

"Zigeunerweisen" *Sarasate*

9.40. ARTHUR MARSTON.

"Meditation" *Boccherini*

"Postlude in D Major" *Smart*

10.0. WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15. THE SINGERS.

"As Tornado in Summer" *Hayes*

"Lovely Night" *F. X. Choratal*

"God is a Spirit" *Shercliffe Bennett*

10.20. Close down.

5WA CARDIFF. 353 M.

3.30-5.30. BEATRICE EWINGS (Soprano).

GWILYM JONES (Baritone).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

THE ORCHESTRA.

Overture, "Tannhäuser" *Wagner*

Selection, "La Bohème" *Puccini-Tarzan*

BEATRICE EWINGS.

"The Jewel Song" ("Faust") *Gaillard*

"O Peaceful Night" *Cavan*

"Sing, Sing, Blackbird" *M. Phillips*

GWILYM JONES.

"Go Down, Moses" *Traditional*

"Back Slidin'" *Prather*

"Bey Can't Catch Me" *Prather*

"Little Door Opened in Heaven" *Protheroe*

# Sunday's Programme.

(Continued from the facing page.)

THE ORCHESTRA.  
Suite, "The Christmas Tree" ..... *Rebikov*  
BEATRICE EWINGS.  
"A Brown Bird Singing" ..... *H. Wood*  
"The Smile of Spring" ..... *P. Fletcher*  
"Slag, Joyous Bird" ..... *M. Phillips*  
GWILYM JONES.  
"On the Road to Mandalay" ..... *Oley Speaks*  
"A Jolly Old Cavalier" ..... *Dis*  
"The Friend For Me" ..... *McCall*  
THE ORCHESTRA.  
Symphony No. 3 ..... *Bach*

6.50-8.0.—Religious Service, relayed from the  
South Road Wesleyan Church.  
Preacher, The Rev. CHARLES FENELEY.

8.0. Instrumental Evening.  
GORDON BRYAN (Solo Pianoforte).  
WILLIAM PRIMROSE (Solo Violin).  
GLYN EASTMAN (Baritone).  
WILLIAM PRIMROSE and GORDON  
BRYAN.  
Sonata No. 3 in E for Violin and Piano *Bach*  
GLYN EASTMAN.  
"The Sergeant's Song" ..... *Holst*  
"In June" ..... *York House*  
"Come, My Own One" arr. G. Butterworth  
GORDON BRYAN.  
Dutch Piano Solos.  
"The River Maas" ..... *Sigismund Meyer*  
"Stellbene and Gigue" ..... *Alex Fuernst*  
Five Preludes from Op. 17 *Sigismund Meyer*  
"The Humming Bird"; "The Cat";  
"The Mouse"; "The Camel"; "The  
Deer."

GLYN EASTMAN.  
"Captain Stratton's Fairy" *Peter Warlock*  
"Song of the Bow" ..... *P. Ayton*  
"Old Clothes and Fine Clothes" ..... *M. Shaw*  
WILLIAM PRIMROSE.  
Allegro ..... *Gulgnon*  
Pavane ..... *Handel*  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.  
10.15. WILLIAM PRIMROSE and GORDON  
BRYAN.  
Sonata No. 2 in C for Violin and Piano  
*Debussy*

10.30.—"The Silent Fellowship."  
10.55.—Close down.

## 2ZY MANCHESTER. 378 M.

Military Band Programme.

THE RADIO MILITARY BAND;  
Conductor, HARRY MORTIMER.  
RALPH GREENWOOD (Tenor).  
JOHN BOGGIS (Baritone).  
FRED TISLEY (Solo Oboe).

8.30. THE BAND.  
March, "Military" ..... *Thomas*  
Overture, "Festival" ..... *Louise*  
RALPH GREENWOOD.  
Recit. and Air, "Ye People."  
"If With All Your Hearts" ..... *Mendelssohn*  
FRED TISLEY.  
"In the Ardennes" ("En Ardennes")  
*Bonson*

THE BAND.  
Suite, "From Foreign Parts" *Moszkowski*  
Italy; Poland; Hungary.  
Selection, "La Traviata" ..... *Ferd*  
JOHN BOGGIS.

Air, "Honour and Arms" ("Samson and  
Delilah") ..... *Handel*  
THE BAND.  
"Entry of the Gods into Valhalla" *Wagner*  
Rhapsody, "España" ..... *Chabrier*  
FRED TISLEY.

"Elégie" ..... *Barci*  
"Melody of the Alps" ("Melodie des  
Alpes") ..... *Barci*  
RALPH GREENWOOD and JOHN  
BOGGIS.  
"The Moon Hath Raised Her Lamp Above"  
*Debussy*

THE BAND.  
Ballet Music, "Faust" ..... *Gounod*  
8.30-8.45.—Music for the Children.

8.0.—Service relayed from St. Martin-in-the  
Fields. S.B. from London.  
8.0-10.45.—Programme S.B. from London.  
(Continued at foot of next column.)

# HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes  
signify a simultaneous broadcast from the station men-  
tioned.

5XX 1,600 M.

SUNDAY, July 12th.

10.30 a.m.—Weather Forecast.  
3.30-10.45.—Programme S.B. from London.

MONDAY, July 13th.

10.30 a.m.—Weather Forecast.

0.0-11.0.—Programme S.B. from London.

TUESDAY, July 14th.

10.30 a.m.—Weather Forecast.

6.0-8.0.—Programme S.B. from London.

Music For Strings.

THE ST. JAMES'S STRING SEXTET.

Assisted by

DOROTHY KITCHEN (Cello).

JOSEPH MARKHAM (Tenor).

HILDA DEDERICH (Solo Pianoforte).

8.0. THE SEXTET.

"Hungarian Idyll" ..... *Keler Bela*

DOROTHY KITCHEN.

"Morning" ..... *Oley Speaks*

"When Love is Kind" ..... *art. A. L.*

THE SEXTET.

"Close Thon My Eyebids" ..... *Gounod*

"The Butterfly" ..... *Hubay*

8.25. HILDA DEDERICH.

Mazurka from Sonata in D Minor. B. J. Dale

Scherzo in D Flat Minor ..... *Chopin*

THE SEXTET.

Piece for Mated Strings ..... *Uhl*

"The Londonderry Air" ..... *Traditional*

"The Bee" ..... *Schubert*

JOSEPH MARKHAM.

"Go, Lovely Rose" ..... *R. Queller*

"Time, You Old Gipsy Man" *Maurice Ravel*

"A Persian Love Song" *Greenwich*

5.55. THE SEXTET.

Two Songs ..... *Cyril Scott*

"Cherry Ripe"; "Benny Banks of  
Loch Lomond."

DOROTHY KITCHEN.

"Love's Quarrel" ..... *Cyril Scott*

"Oh, That It Were So" ..... *Frank Bridge*

"Easter Hymn" ..... *Traditional*

THE SEXTET.

Valse Brillante, "Bijouerie" ..... *Debussy*

HILDA DEDERICH.

"Humoresque" ..... *Debussy*

"Morning Whispers" ..... *Falungren*

"En Housa" ..... *Traditional*

(Continued from the previous column.)

## 5NO NEWCASTLE. 403 M.

2.30-3.30.—Programme S.B. from London.

8.30. Newcastle Cathedral Quartet.

"Our Blest Redeemer Has He Breathed"  
(A. & M. 207).

Bible Reading.

Antiphon, "God is a Spirit" (*Sturndale*  
*Bonnett*).

Religious Address by the Rev. J. W.  
BIRTWHISTLE.

"Gracious Spirit, Holy Ghost" (A. & M.  
210).

Prayer. Vesper.

GRACE ANGUS (Soprano).

SIGMUND OPPENHEIM'S

PIANO QUARTET.

THE QUARTET.

9.0. Quartet in E Flat Major ..... *Mozart*

Allegro; Larghetto; Allegretto.

8.15. GRACE ANGUS.

Bergerettes (Old French Songs: 18th  
Century) ..... *W. F. W. W.*

THE QUARTET.

9.25. Quartet in A Major, Op. 30 ..... *Chausson*

2nd Movement (Très calme).

9.40. GRACE ANGUS.

"With Verdure Glad" ("The Creation")  
*Haydn*

THE QUARTET.

9.45. Quartet in B Minor, Op. 2 ..... *Mendelssohn*

Allegro.

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.

10.15. GRACE ANGUS.

"All Through the Night" ..... *art. Somerville*

"This Joyful Easter-tide" ..... *art. Somerville*

10.25.—Close down.

## 9.30. THE SEXTET.

"My Lady's Dream" ..... *Novello*

"Evening News" ..... *Langey*

JOSEPH MARKHAM.

"The Plague of Love" ..... *Dr. Arne*

"Dear Kitty" ..... *Arne*—1605

"I'll Sail Upon the Dog-Star" ..... *Parcell*

THE SEXTET.

"Beside the Sea" ..... *Deakler*

"Scherzino" ..... *Beff*

10.5-11.30.—Programme S.B. from London.

WEDNESDAY, July 15th.

10.30 a.m.—Weather Forecast.

6.0-9.45.—Programme S.B. from London.

8.45 (approx.).—Speeches at the M.C.C. Dinner  
to the English Team recently returned  
from Australia.

The Speakers will include the Presi-  
dent of the M.C.C., Admiral Sir JOHN  
DE ROBECK, Bart.; Lord HARRIS;  
Lieut.-Col. the Hon. F. S. JACKSON,  
M.P.; and Mr. A. E. R. OLLIGAN,  
Captain of the English Team. Relayed  
from the Savoy Hotel, London.

10.45 (approx.).—WEATHER FORECAST and  
NEWS.

11.0.—Close down.

THURSDAY, July 16th.

10.30 a.m.—Weather Forecast.

6.0-8.0.—Programme S.B. from London.

8.0. "AN HOUR AT A PARTY"

(Guy Raine).

Produced by JOHN HENRY.

MABEL CONSTANTINOS; JOHN  
HENRY; CHARLES WREFFORD; VERA  
LOWE; FREDERIC LLOYD.

8.0.—Military Band, relayed from the Lake  
Bandstand, Wembley.

10.0-11.30.—Programme S.B. from London.

FRIDAY, July 17th.

10.30 a.m.—Weather Forecast.

6.0-11.0.—Programme S.B. from London.

SATURDAY, July 18th.

10.30 a.m.—Weather Forecast.

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—BALLAD CONCERT. S.B. from  
Manchester.

10.0-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

2.30-5.30.—Programme S.B. from London.

8.30.—Service, with Address by the Rev. A.  
AUSTIN FOSTER, M.A.

9.0-10.45.—Programme S.B. from London.

5SC GLASGOW. 422 M.

2.30-5.30.

Band Afternoon.

S.B. to Dundee.

THE S.C.W.S. PRIZE BRASS BAND.

Winners of the Scottish Championship  
Contest, 1924-5.

Conductor, W. O. CROZIER.

3.30. THE BAND.

Overture, "Lutetia" ..... *Keler Bela*

Selection, "Eugen Onégin" *Tchaikovsky*

3.55. CORNET SOLOS.

"The Nightingale" ..... *Moss*

"Silver Threads Among the Gold" *Greenwood*

(Soloist, W. O. CROZIER.)

THE BAND.

4.7. Selection, "St. Paul" ..... *Mendelssohn*

"Hindoo Merchant's Song" *Rinsky-Korsikov*

4.30. TROMBONE SOLOS.

"The Laurels" ..... *Greenwood*

"The Fleecy" ..... *Moss*

(Soloist, W. McCUBBRY.)

THE BAND.

4.42. Selection, "Marrtans" ..... *Walker*

Serenade, "A Night in June" *Braidwood*

Incidental Music, "The Merchant of  
Venice" ..... *Rossini*

March, "British Legion" ..... *Greenwood*

9.30-9.0. Studio Service.

9.0-10.45.—Programme S.B. from London.

# PROGRAMMES FOR MONDAY (July 13th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 105.**

**2LO LONDON. 365 M.**

8.15.—Transmission to Schools: Mr. E. Kay Robinson, "Lantern Flies and Their Allies."  
4.0.—Time Signal from Greenwich. "Voyages and Vanities," by Carmen of Cockaigne. Programme of Music by the Band of the 2nd Batt. The Royal Scots, relayed from the Lake Bandstand, Wembley. "What is a Mantelpiece For?" by Capt. Edward Gregory (Author of "The Art and Craft of Home-Making").  
9.0.—An Hour's Dance Music.

9.0.—**CHILDREN'S CORNER** Piano Solos by Auntie Sophie. (Request Items.) Recitations by Dorothy Penning. "Photography for Young Photographers," by Pollard Crowther.  
9.30.—Children's Letters.

9.40.—Boys' Brigade, Church Lads' Brigade, and Boys' Life Brigade Bulletins.

7.0.—**TIME SIGNAL FROM BIG BEN.**  
**WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN.** S.B. to all Stations.

Mr. W. M. R. PRINGLE, "Doings and Personalities in Parliament." S.B. to all Stations.

7.25.—Music. S.B. to all Stations except Belfast.  
7.40.—Topical Talk. S.B. to other Stations.

## The Services.

**LEONARD SALISBURY (Baritone).**

## THE BAND OF

**H.M. ROYAL AIR FORCE.**

(By permission of the Air Ministry.)  
Director of Music, Flight Lt. J. AMERS, I.

## The Royal Navy.

## THE BAND.

8.0.—March, "Our Fleet" ..... *Saxons*  
Grecian Fantasia, "Britannia" ("Songs of the Sea") ..... *Shelley Douglas*  
Introducing: "Hearts of Oak"; "Nancy Lee"; "The Tar's Farewell"; "The Lass That Loves a Sailor"; "The Saucy Archers"; "Powerful Blowing on the Ocean"; "Rocked in the Cradle of the Deep"; "The Day of Rascals"; "Blow the Man Down"; "Tom Bowling"; "Britannia's the Pride of the Ocean"; "A Tight Little Island"; "The Stormy Winds Do Blow"; "Soon We'll Be in London Town"; "The Midsomermaid"; "The Sailor's Hornpipe"; "Rule, Britannia."  
**LEONARD SALISBURY.**  
"The Old Superb" ..... *Shawford*  
"Don the Doon" ..... *Adams*  
**AT SEA—MAY, 1916.**  
A Radiovision of War-Time Service.  
Lafly .. **HENRY OSCAR**  
Bill .. **ASHTON PEARSE**  
**THE BAND.**  
Naval Patrol, "Britain's First Line" ..... *Williams*

## IF.

## The Army.

## THE BAND.

8.15.—Grand National Fantasia ..... *Koppey*  
Synopsis: Introduction; Rumours of War; Troops Assemble; The Embarkation; On Board; Disembarkation; The Camp at Night; The Enemy Attempts a Surprise, but is Foiled; The Battle; Finale. "See the Conquering Hero Comes"; "Rule, Britannia"; "God Save the King."  
**LEONARD SALISBURY.**  
"A Soldier's Song" ..... *Mascheroni*  
"The Drums" ..... *Salisbury*  
**THE BAND.**  
"Marchal Moments" (A Medley of Military Marches) ..... *W. Winter*

**THE EXPERIMENTAL TRANSMISSION**  
For Amateur Wireless Engineers  
Will be carried out by the  
**NOTTINGHAM STATION,**  
11.0-11.36.

## "THE HEEL OF ACHILLES."

A Comedy Radiovision of  
Peace-Time Service.

Ginger **RAYMOND TRAFFORD**

Sherry ..... **TARVER PENNA**

Produced by H. E. JEFFREY.

## THE BAND.

Grand Military Tattoo—J. Mackenzie Rogers III.

## The Royal Air Force.

## THE BAND.

8.40.—March, "Through the Air" ..... *J. Amers*  
**LEONARD SALISBURY.**

"The Finest Job of All" ..... *Eric Coates*

## THE BAND.

Royal Air Force Marches.

"Hymn for Aviators" ..... *C. H. Parry*

(Solo Cornet, Mus. E. J. TAMPLIN.)

"Slow March" (Communal) ..... *York House*

"Royal Air Force March Past" ..... *Walford Davies*

"God Save the King."

10.0.—**TIME SIGNAL FROM GREENWICH.**  
**WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.** S.B. to all Stations.

Sir **WILLIAM SCHOOLING, K.B.E.,**

"More, But Wiser Spending." S.B. to all Stations. Local News.

10.30.—**POUSHNOFF.**

## PIANOFORTE RECITAL.

S.B. to other Stations.

11.0.—Close down.

**SIT BIRMINGHAM. 479 M.**

8.45.—The Station Wind Quintet. Henry Taufe (Solo Pianoforte).

4.45.—**WOMEN'S CORNER:** Sidney Rogers, F.R.H.S., Topical Horticultural Hints—Autumn Seed Sowing. Mary Freeman (Contralto).

5.15.—**CHILDREN'S CORNER.**

6.0-6.5.—Children's Letters.

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Mr. W. M. R. PRINGLE S.B. from London.

7.25.—Music. S.B. from London.

7.42.—Topical Talk. S.B. from London.

**THE STATION ORCHESTRA.**

**THE "SIT" OUTFIT**

(Songs and Part Songs).

**MARJORIE EDWARDS**

(Songs at the Piano)

**RICHARD MERRIMAN**

(Solo Cornet).

8.0.—**Merry and Bright.**

**THE ORCHESTRA.**

March, "Blaze Away" ..... *Holmann*

**RICHARD MERRIMAN.**

"The Lizzie Polka" ..... *Hartmann*

**MARJORIE EDWARDS.**

"K-naughty Kanute" ..... *Arnold*

"That's What Daddy Does" ..... *Sellers*

**THE ORCHESTRA.**

Dance Intermezzo, "Laughing Eyns" ..... *Finck*

Waltz, "The Dollar Princess" ..... *Fall*

**MARJORIE EDWARDS.**

"You'll Get Heaps of Lickins" ..... *Clark*

"Visitors" ..... *Cook*

**THE ORCHESTRA.**

Selection, "The Quaker Girl" ..... *Mouchton*

8.0.—**Memories.**

**THE OUTFIT**

Will review old Memories by rendering the following favourite Solos and Part Songs.

Part Songs.

"In Silent Night" ..... *Brahms*

"Dear Little Shamrock" ..... *arr. Boston*

"Oh, Who Will O'er the Downs?" ..... *Poorewell*

"Annie Laurie" ..... *arr. Hancock*

Solos.

"Come Back to Erin" ..... *Claribel*

"In Friendship's Name" ..... *Graham*

"Sweet Genevieve" ..... *Tucker*

"Three Fishers Went Sailing" ..... *Hullah*

"The Village Blacksmith" ..... *Weiss*

"Taps Bowling" ..... *Dobbin*

10.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Sir **WILLIAM SCHOOLING, S.B. from**

London. Local News.

10.30.—**Pianoforte Recital**

By

**ALICE COUCHMAN.**

Promenade ..... *Schumann*

March from "Carnaval," Op. 9

Night Piece, Op. 23

Whims, Op. 12

Intermezzo in E Minor

Toccata, Op. 39

Prelude in C Sharp Minor

Grande Valse de Concert, Op. 38

11.0.—Close down.

**6BM BOURNEMOUTH. 386 M.**

8.45.—Talk to Women: "Antique Furniture,"

by Jordan Moore.

4.0.—The Wireless Orchestra. Conducted by

Capt. W. A. Featherstone.

5.15.—**CHILDREN'S CORNER:** Songs and

Stories, etc.

8.45.—Children's Letters.

9.0.—Farmers' Talk: "Farm Water Supplies,"

by Mr. T. W. Whitfield, F.S.I., F.O.S.

6.30.—Music.

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Mr. W. M. R. PRINGLE S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Topical Talk. S.B. from London.

8.0-8.15.—Interval.

**Popular Naval and Military Night.**

**THE MUNICIPAL ORCHESTRA.**

Conductor, Sir DAN GODFREY.

**DOROTHY BENNETT (Soprano).**

**NELLIE NORWAY (Hand-Bell Soloist).**

**THE ORCHESTRA.**

Medley of Well-known Marches ..... *Winter*

Overture, "Light Cavalry" ..... *Suppe*

March of the Little Tin Soldiers ..... *Jean*

**DOROTHY BENNETT.**

"Tis Known to All" ("The Daughter of the Regiment") ..... *Doucet*

**THE ORCHESTRA.**

Selection of Nautical Aids.

"A Life on the Ocean Wave" ..... *Binding*

**NELLIE NORWAY.**

"A Song of Youth" ..... *Egerton*

Interval.

**THE ORCHESTRA.**

Descriptive Piece, "The King's Review" ..... *Klenberg*

**DOROTHY BENNETT.**

"Sail My Ships" ("The Rebel Maid") ..... *M. Phillips*

**THE ORCHESTRA.**

Patrol, "The Crack Regiment" ..... *Tobani*

**NELLIE NORWAY.**

"The Lost Chord" ..... *Sullivan*

"The Bells of St. Mary's" ..... *K. Adams*

**THE ORCHESTRA.**

Descriptive Fantasia, "Voyage on a Troopship" ..... *Muller*

10.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Sir **WILLIAM SCHOOLING, S.B. from**

London. Local News.

10.30.—Programme S.B. from London.

11.0.—Close down.

**5WA CARDIFF. 353 M.**

11.30-12.30.—The Band of the Oxfordshire

and Buckinghamshire Light Infantry,

relayed from the Institution Gardens,

Bath.

2.0-4.30.—The Band of the Oxfordshire and

Buckinghamshire Light Infantry, relayed

from the Royal Victoria Park, Bath.

5.0.—"5WA'S" "FIVE O'CLOCKS."

8.30.—**CHILDREN'S CORNER.**

6.5-6.15.—"The Letter Box."

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Mr. W. M. R. PRINGLE S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. GUY POCOCK: "The Little Room."



# THE CHILDREN'S CORNER.

NEWS FROM THE  
AUNTS AND UNCLES.

## Prizes for Photographs.

THE Fairy Frohes at Dundee are over for the summertime, and will be resumed after the holidays. Meanwhile, the members of the "2DF Happy Radio Circle" are busy with their cameras, for there is to be a big competition, and all the results will be "hung" in studio.

In this competition members are asked to send in one or more photographs taken during the summer of anything at all—views, portraits, etc.—and prizes are being given for those that are considered most artistic and interesting.

## A "Request" Night at Manchester.

The last Request Night at Manchester was such a success that all the children asked for another one as soon as possible. The Aunts and Uncles have, therefore, decided to make Tuesday, July 21st, a Request Night. So send in your list of requests for music by the Searchers Trio, songs by Uncle Willie, and requests by other Aunts and Uncles. The items which receive the largest number of votes will be given on that night.

## Glasgow's Radio Circle Bazaar.

The proceeds from the Glasgow Radio Circle Bazaar amounted to £350, and the money is being used to buy wireless sets. Three are being installed at the moment—one in Robertson Hospital, Glasgow; another in Buchan Hospital, Glasgow; and a third at Bellfield Sanatorium, Leamington. After these are complete, there will still be money left to provide two more.

## When Uncle is Late.

Many of the children who listen to Glasgow's Children's Corner become quite perturbed when they do not hear the Uncle's voice at 5.15, and one of the regulations now is that if an Uncle is late, he must come to the Corner armed with a written excuse, signed by a child.

## A Successful Picnic.

The Glasgow Radio Circle Choir Picnic at Arbroath was a great success, although the weather was not very kind. On the homeward journey Auntie and the Uncles made quite a collection in coppers in giving a performance of "Waggy sculp," "Flapping ears," and "Crabbing fingers."

A total of 14s. 6d. was gathered in this manner for the Radio Fund to provide wireless sets for the sick children.

## "Polly" as Listener.

A parrot which belongs to an Edinburgh lady has become a keen listener to the children's corner. Its mistress puts one of the headphones against its ear and the bird listens in a state of rapt attention, now and again emitting its distress by shouts of laughter. When anything particularly humorous is transmitted, it roars a fit laughter and frequently says, "Oh, Auntie Molly!" the name of the Station Auntie.

Whether this is the result of careful training or not has not been enquired, but the parrot's performance is almost too realistic and spontaneous to be thought unnatural. Perhaps other Children's Corners have had similar experiences, and if so might relate them.

## Nottingham's Good Example.

The latest gift by the Nottingham Station's Radio Circle towards installation of wireless in children's wards in hospitals is £10 to the Royal Sanatorium, run by the Nottinghamshire County Council, near Mansfield. This brings the total contribution by the Circle to these charitable objects up to £93 in nine months.

## Auntie Yvette.

Last week to the London Children's Hour will be interested to hear that Auntie Yvette, or rather Miss Yvette Pierre, is to be married in the autumn to Mr. Cyril Phillips. All the children who have made friends over the wireless with Auntie Yvette will, we are sure, congratulate her fiancé and wish her well.

## A Reliable Weather Prophecy at Last.

Farm Carliff confirms the assertion that fine weather will prevail for the Kiddewick holidays in July and August for our Naturalist tells us that the rooks in the local rookeries are building their nests at the top of the trees.

So take your eyes from the ground and look up and tell us about the rooks in your own particular rookery if you are in Somerset, Gloucestershire, or anywhere outside the Carliff area.

## The Cardiff 'Teens.

Cardiff Guides entertained the Cardiff 'Teens with a camp fire entertainment recently. Coming straight from Camp themselves, they created a fresh air atmosphere in the studio which we feel sure reached their listeners. The entertainment consisted of a bright little dialogue and some jolly choruses.

## Concerts at Be last.

Members of the Belfast Radio League have given several successful afternoon concerts, and many of the performers have subsequently assisted in the Children's Corner programme.

As time goes on, it is hoped that in every week a part of the programme for children will be broadcast by little boys and girls, as well as by the Aunts and Uncles.

## A Holiday Camp for Leeds Children.

In order to raise funds for the Leeds Poor Children's Holiday Camp Association, a concert is to be relayed from the Scala Theatre there on Friday, July 24th. The following artists will take part: Mrs. Wigander Paula Baby, soprano; Miss Betty Ferguson, contralto; Miss Frances Allison, tenor; Mr. Albert Mungham, baritone; and Mr. Lupton Whitelock, bass.

These will be supported by the Scala Symphony Orchestra under the direction of Nigel Colman, and Power in Manhattan and Broadway Dance Bands. It is hoped that everybody who listens to this concert will show their appreciation by sending a contribution to the Leeds Poor Children's Holiday Camp Association Fund.

## A RIVER ESCAPE.

By A. COLEMAN HICKS



The weir was not far off.

JACK and his sister MILDRED were twins, and they lived in a house on the banks of the 'hames. It had a lovely garden with a big lawn which sloped down to the water, where there was a little landing stage to which a punt and dinghy were moored. In case you don't know a dinghy is a short, fat little boat, something like a very large half walnut shell. They were forbidden to take out either of these, unless accompanied by someone older than themselves.

They were all alone as their parents had gone out for the day, and being holiday time, there were no tiresome lessons to keep them indoors, so, having played tennis until they quarrelled they looked about for something fresh to do.

"Hallo, you kids!"—and Stanley—a friend of theirs who lived near—came running into the garden.

"What are you going to do? Let's have a game, or, better still, let's go on the river," he shouted, full of energy.

It would be jolly, but Mummy said, "we were never to go without someone older to manage the boat," said Mildred.

"Well, I'm older than either of you, aren't I?" retorted Stanley and quite truthfully, for he was twelve and a half, and the twins were only eleven.

"Besides, I can row the dinghy, or paddle the old punt all right, and we can keep close to the bank anyhow."

"If Daddy knows, he'll be cross I expect," said Jack, "because I expect he meant grown-ups when he said someone older."

"Well, he won't know, so come on," and the masterful youth led the way to the landing-stage, followed by the twins. "Hullo!" he cried, "the dinghy's gone—someone's taken it; never mind, we'll use the punt," and they all jumped in.

"It's quite easy," said Stanley, as they gazed anxiously along. He was paddling, and although the punt would not keep straight, he managed to keep it going with the stream.

It really, they came to a shady place where a big willow tree overhung the river, and they rested while Jack tried to eat his initials on the trunk with his new knife. Then it slipped out of his hand into the water, and in the excitement of looking for it they forgot to hold on to the bank, and the current quickly took them out into mid-stream.

Stanley tried to turn the punt round, but his efforts were all in vain, and he soon got tired,

and though he would not say anything to frighten the twins, he began to wish that help would come.

There was nobody in sight, but a little farther on there was a bend in the river, and he knew the weir was not far off.

Then he lost his paddle, which floated away out of reach. Mildred began to cry and Jack looked as if he would like to, but didn't, and the current carried them along faster every moment.

"Hurray!" cried Jack as they came to the bend, "there's Arthur in the dinghy!" and, as enough, their older brother appeared from under a willow tree and at once saw what was the matter.

All right, ladies, hold on!" shouted Arthur, and was quickly alongside the punt and now they could hear the roar of the water going over the weir quite plainly.

Leaving his friends to manage the dinghy, Arthur seized the punt pole, and with a few strong shoves soon had them alongside the bank again and out of danger.

Mildred dried her tears, and the feeling of relief was splendid, but their joy was somewhat damped by the fear of punishment.

"It's all my fault, Arthur," said Stanley. "They said they ought not to come, but I persuaded them."

"Well," replied Arthur, who liked the boy for his frankness, "it might have been very serious, but if you all behave yourselves for the rest of the day, I'll try and forget all about it." And you may be sure they did.











# PROGRAMMES FOR FRIDAY (July 17th)

The start S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 105.**

**2LO LONDON. 365 M.**

10.20.—Time Signal from Greenwich. Music played during Luncheon at the Hotel.

1.5.—Transmission to Schools: Travel Talk. Set toward with the Prince.

4.0.—"O Togo Vinta Wembly" (5), by G. Romanoff James. Dance Music relayed from the Capital Theatre. 10.10.—The House of the Far East, by M. Paper Chalmers.

5.0.—CHILDREN'S CORNER: Dance Music. Radio Station Box, by Cecil J. Allen. 10.10.—The House of the Far East, by M. Paper Chalmers.

7.0.—Time Signal from Greenwich. WEA.

7.40.—Mr. ARTHUR HAWTHORN. "Romeo and Juliet." S.B. to other Stations.

8.0.—An Hour of Popular Classics. HORACE STEVENS (Piano). HENRIETTA SYMONY (Violin).

8.0.—Conducted by DAN GILBERT, Junr. THE OLD S.B. "The Magic Flute."

8.0.—HORACE STEVENS (with Orchestra). Prologue ("I Pagliacci") (by request).

8.0.—"The Magic Flute" (by request).

8.0.—"The Magic Flute" (by request).

8.0.—"The Magic Flute" (by request).

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8.0.—"The Magic Flute" (by request).

**5IT BIRMINGHAM. 479 M.**

2.45.—Lazells Picture House Orchestra. Dorothy Lysons (Contralto).

4.45.—WOMEN'S CORNER: R. Mardonnall Ladell, "Everyday Psychology." Beatrice Dickson (Contralto).

5.15.—CHILDREN'S CORNER: 6.0-6.5.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. 8.0.—G.A. ATKINSON. S.B. from London.

8.0.—Music. S.B. from London.

8.0.—Mr. JOHN HINGELBY: "A Severn Side Poem."

8.0.—Mealy and Mimicry. THE STATION ORCHESTRA.

8.0.—STANLEY FINCHETT (Tenor). W. H. SQUIRE (Solo Violin).

8.0.—NELSON JACKSON (Entertainer). THE ORCHESTRA.

8.0.—Melodies from "Flowerland." STANLEY FINCHETT.

8.0.—"Songs of Andy." NELSON JACKSON.

8.0.—"Some Schoolboy Howlers." "How We Played Games." NELSON JACKSON.

8.0.—W. H. SQUIRE and THE ORCHESTRA.

8.0.—"Kol Nidra." Mac Bruch.

8.0.—Melodies from "The Magic Flute." Mac Bruch.

8.0.—Mystery. In this period, certain numbers will be played and sung. Listeners are asked to try and identify, or at least categorize them. A prize of £2 will be given for the best attempt—entries to be received not later than first post on Monday July 20th.

10.0.—WEATHER FORECAST and NEWS. 10.10.—Mr. H. A. PRITCHARD. S.B. from London.

10.10.—Local News.

10.10.—Humour. NELSON JACKSON.

10.10.—"Our Round Suburb." NELSON JACKSON.

10.10.—Three Characteristic Songs: Nelson Jackson. George Macbruch. "The Windman at the Postoffice." "The Kibbony Trip to Paris."

10.10.—W. H. SQUIRE. Mazurka in G Major. Popper.

10.10.—"Les Cloches." Debussy.

10.10.—"Pupilon." Popper.

10.10.—Close down.

**6BM BOURNEMOUTH. 386 M.**

1.30-12.—The orchestra relayed from the Bournemouth, Southampton, Musical Director, Arthur Pickett.

3.15.—Educational Talk by Mr. J. O. B. Carter, B.A., "Books—How and What to Read—David Copperfield" (Dickens). (Talk Read by Mr. R. F. Peckey.)

3.45.—Talk to Women: "Care of Pets," by Mrs. Falconer.

THE ROYAL BATH HOTEL DANCE ORCHESTRA.

Relayed from King's Hall Rooms. Musical Director, DAVID S. LIPP.

JAY KAYE (Entertainer).

5.15.—CHILDREN'S CORNER. Uncle Jack's Fairy League Talk.

5.45-6.0.—Children's Letters.

6.30-7.0.—WEATHER FORECAST and NEWS. S.B. from London.

G. A. ATKINSON. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—"Nevada Snake Robbers," by Mr. E. CAVAN DANCE.

**Instrumental Feature**

**Orchestral Variety**

GORDON BRYAN (Piano). WILLIAM PRIMROSE (Violin).

THE WILFESS ORCHESTRA.

W. A. PRATHERSTONE.

GORDON BRYAN and WILLIAM PRIMROSE.

Sonata in G Major Op. 13. Allegro Vivace. Andante tranquillo. Allegro Amabile.

GORDON BRYAN.

Scherzetto. Violoncello. Violoncello. Violoncello.

THE ORCHESTRA.

Overture, "Patience." Sullivan. The Emerald Isle. Sullivan. Rite of Spring. Stravinsky.

WILLIAM PRIMROSE.

Concerto for Violin and Orchestra. The Old Orchestra.

Fantasia, "A Voyage in a Tractor." In a Monastery Garden. Kallenberg.

A Hymn to St. Cecilia. W. A. PRATHERSTONE and GORDON BRYAN.

Mr. H. A. PRITCHARD.

Local News.

WILLIAM PRIMROSE.

Caprice Viennoise. Tchaikovsky. The River M.

"Onward March." William Primrose and Gordon Bryan.

Sonata for Violin and Piano.

Tranquilly Flowing: Scherzetto (Hidden Style), Rondo.

11.0.—Close down.

**5WA CARDIFF. 353 M.**

11.30-12.30.—The Band of the Royal Welsh Fusiliers, relayed from the field.

1.0.—School Transmission: Pictures of Other Lands—Wanderings in Canada, by the Rev. F. W. Mearns, F.R.C.S.

3.30.—The Station Trio: Frank Thomas (Violin); Frank Whitnall (Violoncello); Vera McComb Thomas (Piano).

4.0.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0.—5WA'S "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—The Letter Box.

6.15-6.30.—"Teens' Corner." A Talk on "Swimming," by Mr. Charles E. Carpenter.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

G. A. ATKINSON. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. ISAAC J. WILLIAMS. Keeper of Art, The National Museum, Cardiff.

English Water Colour Painters. R. P. Boudington.

8.0.—Modern British Composers. An Hour with Herbert Bedford.

ESHER COLEMAN (Contralto). THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE. A Short Foreword by HERBERT BEDFORD.







# PROGRAMMES FOR BELFAST (July 12th to July 18th.)

The stars, S.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

**2BE 439 M.**

## SUNDAY.

- 3.30-5.30. Programme S.B. from London  
Service relayed from St. Martin-in-the-Field S.B. from London.  
WAGNER PROGRAMME. S.B. from London.  
10.0. WEATHER FORECAST and NEWS  
10.10. Wagner Programmes (Continued).  
1.45. Close down

## MONDAY.

- 1.0-3.0. The "2BE" Quartet  
3.15. CHILDREN'S CORNER. S.B. from London.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. W. M. R. PRINGLE. S.B. from London. Local News.  
NORMAN ALLIN (Bass).  
HARLES STAINER (Baritone).  
THE STATION ORCHESTRA  
"Pictures."  
7.30. The Orchestra  
"Cockney Suite," "Curious of London Life"  
Dance Suite, "Young England"  
Suite, "At the Play"  
Songs and Popular Waltzes.  
8.3. THE ORCHESTRA  
"Valse Caprice"  
"Habanera"  
"The Lacerate Spy"  
"The Valse's Song"  
"See the Way You Run"  
THE ORCHESTRA  
"Habanera"  
"Could I But Express in Song"  
"The Lark"  
"The Lark"  
THE ORCHESTRA  
"I Love the Moon"  
Plantation Music.  
THE ORCHESTRA  
"Happy Days in Dixie"  
"Charles Stainer."  
"Dark Town Dandies"  
"Jugging Along"  
"Lots of Pop"  
"Florida Spiritual"  
"Nigger Town"  
"Georgia Medley"  
"Cheerio"  
"A Southern Wedding"  
10.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Sir WILLIAM SCHOOLIN. S.B. from London.  
11.0. Close down.

## TUESDAY.

- 11.30-12.30. Gramophone Records.  
THE STATION ORCHESTRA.  
CHARLES STAINER (Baritone).  
John Ireland.  
THE ORCHESTRA.  
"Merry Andrew."  
"Bagatelle"  
Rhapsody, "Mai Don."  
Two Small Pieces  
CHARLES STAINER.  
"Dashwood Quickstep"  
"A Spanish Romance"  
"Radio March"  
Percy Fletcher.  
THE ORCHESTRA.  
Suite, "Sylvan Scenes"  
Intermezzo Amoreux, "Babetta."  
"Valse Lyric"  
"Bagatelles" (Strings only).

- Rural Suite. Woodland Pictures.  
Suite of Pageants.  
3.30. CHILDREN'S CORNER.  
3.50. CH. from London.  
WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. JAMES AGATE. S.B. from London.  
Local News.  
Mr. T. RUTHE. S.B. from London.  
8.0-10.0. Programme S.B. from London.  
10.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
3.0. LLOYD JAMES. S.B. from London.  
1.30. DANIE MURK. relayed from Hotel. S.B. from Glasgow.  
Close down.

## WEDNESDAY.

- 4.0-5.0. The "2BE" Trio. E. J. Harris (Solo).  
7.0. CHILDREN'S CORNER.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
"The Man and the Mountains" S.B. from London. Local News.  
Symphony Concert.  
THE AUGMENTED STATION ORCHESTRA.  
Conducted by E. GOLDFRAU BROWN.  
MAY HUXLEY. S.B. from London.  
Mozart and Wagner.  
7.30. THE ORCHESTRA  
Overture, "The Mastersingers", Wagner.  
Rondeau and Variations for Strings and Horns, from "Divertissements"  
8.0. MAY HUXLEY  
Recit. and Aria, "Ah Fors' e Lm"  
Carnegie Trust Compositions and Songs.  
8.15. THE ORCHESTRA  
Concert Overture, "Tam O'Shanter"  
8.30. MAY HUXLEY  
"The Captive Lark"  
"A Song of Rest"  
"One Morning Very Early"  
"Spring's Awakening"  
9.15. THE ORCHESTRA  
English Pastoral Impressions.  
Rhapsody, "The Magic Harp"  
Tone Poem, "Snow Pictures"  
Lighter Music.  
9.30. THE ORCHESTRA  
Overture to "The Yeoman of the Guard"  
Extr. Act I, Act II, E. Flut. Act III, and D. M. Act IV, from "Carmen"  
Procession"  
10.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Sir ROLAND BOURNE. S.B. from London.  
10.30. WEEKLY FEATURE. S.B. from London.  
11.0. Close down.

## THURSDAY.

- 4.0-5.0. The "2BE" Quartet.  
3.0. CHILDREN'S CORNER.  
3.50. CH. from London.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Market Prices for Farmers. S.B. from London.  
7.15. FRENCH TALK. S.B. from London. Local News.  
THE STATION ORCHESTRA.  
J. HARRIS (Saxophone).  
HERBERT ALDRIDGE (Monologue).  
THE BELFAST RADIO PLAYERS.  
Humorous Musical Novelties and Monologues.

- 7.30. THE ORCHESTRA  
Dance Suite, "The Lark"  
H. J. Harris.  
"The Effect and a Little of the"  
"If Life Were a"  
"H. J. Harris"  
Musical Joke, "The Honey Bee"  
Hammer, "The Honey Bee"  
HERBERT ALDRIDGE  
"The Guy not Leaves For"  
"Thanks Very Much"  
THE ORCHESTRA  
"The Drummer's Birthday"  
Descriptive Gossip, "A Motor Ride"

- 8.0. The Players  
Double Side, Be  
AT THE CINEMA  
CHARLOTTE TIDIE.  
KITTY MURPHY  
J. R. MAGRAN  
H. RICHARD HAYWARD.  
E. J. HARRIS.  
8.15. THE ORCHESTRA  
Fox-trot, "Castles in the Air"  
Valse, "Serenade"  
Fox-trot, "Swing Along"  
10.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
Topical Talk. S.B. from London.  
10.30. THE SAVOY BANDS. S.B. from London.  
11.30. Close down.

## FRIDAY.

- 11.30-12.30. Gramophone Records.  
4.0-5.0. The "2BE" Quartet.  
3.0. CHILDREN'S CORNER.  
3.50. CH. from London.  
7.0. WEATHER FORECAST and NEWS.  
S.B. from London.  
G. A. ATKINSON. S.B. from London.  
7.15. Local News.  
THE STATION ORCHESTRA  
LADY PALMER (Contralto).  
REGINALD DOBSON (Chorus).  
THE BELFAST RADIO PLAYERS.  
Half Hour of Musical Novelties.  
7.30. THE ORCHESTRA  
Mars, "Mars"  
Overture, "The Triumph of Night"  
Promenade Melodrama  
Miscellaneous Programme.  
8.0. GLADYS PALMER  
Aria with Orchestra, "The Paro"  
"See You"  
8.10. REGINALD DOBSON.  
"Impromptu"  
Oriental  
8.20. GLADYS PALMER  
Bredon Hill  
All in a Garden Green  
"Eurydice"  
"See Where My Love"  
Maying Day  
8.30. THE ORCHESTRA  
"The Birds"  
"The Birds"  
"Thou Art Risen, My Beloved"  
"Sea Wrack"  
8.50. THE ORCHESTRA  
Lullaby, "The Lullaby"  
Selection, "Dorothy"  
(Continued on the facing page.)

10-11-0. *Proteromys* S.H. from Lon



# Thoughts in a Village Inn.

Rustic Musings on Radio. By E. LE BRETON MARTIN.\*

I WENT for a walking tour some time ago. And one day—it doesn't matter which day because they were all wet—I went into the tap-room of a lonely little inn, the only occupants of which were two elderly yokels who answered to the names of Naggy and Fiddle. They eyed me suspiciously, whereupon I suggested that two pints of ale might not go amiss. They brightened up at once and, after a while,

"Now all this 'ere weathering up business for the powerful lot o' rain as we've bin a— Wot do 'ee think about it, Fiddle?"

FIDDLE: "It be proper possible. Not as I understands 'ow it's done. 'Eis said, tho', as 'ow it do 'ave the properties o' the forked lightning as rain-pipes thro' the sky and onto the clouds to hit. Yet it do seem as 'ow this interference wi' things is a alterin' the seasons, like. Wot do 'ee think about it, sir? Maybe, you be a gentleman wi' a bit o' booklearnin'."

## The Same Old Story.

Being thus drawn into the conversation by such an accusation, I dived into my pocket and produced a tattered old book.

"It may interest you both," I said, "to listen to a passage from this old book which was written over three hundred years ago."

And this is what I read:—

Ever since March, naught but tempest and cold wind, the sun, by all tokens hiding its head for very shame. It seems, indeed, as though the seasons be changing, this being the third cold, wet summer in succession. Certain divines, indeed, do aver that the inclemency of the seasons is a punishment for the pompe and vanities of a pleasure-loving people. Sad it is to see the crops perishing in the fields and all for the mood of the Sun's rage."

"They had no wireless in those days," I said, handing the book back in my pocket, "so I suppose they had to find some other reason."

"And what was wrote there was wrote all those amazing years ago," said Naggy, wiping his mouth. "All the same, 'twas writ in the papers about the wireless."

## Scratches in the Sky.

And is there no foolishness ever written in the papers?" said a voice, that of an old man who had come in a few moments before.

"What are these wireless waves folks talk so much about? Little scratches in the face of the sky that goes on for ever. No, the gentleman is right. Ever since the days of Father Abraham, folks has been sayin' the same. Come three years hot, an' they says as there ain't goin' to be no more rain. Come three years wet, an' they says as the sun be drenched. Give me the old saws and the old sayin's."

"'Tis goin' to be a mild winter, and far why? The field-mice be settin' their nests towards the North and

East. Would they little heasties do that for naught? And do you know why we makes so much fuss about the weather nowadays, sir? Why, I be seventy-nine, and seventy year ago we had wet summers and I was a young man, dry winters and wet summers, and cold summers."

"Like the American who said we don't get weather in this country, but samples," I ventured to put in.

The old man snorted. "It's they that gets the samples," he said. "Tornaydoes and cyclones, and imitation beer that does a man no good. I repeat, sir, we makes too much of the weather. We've got soft, that's what it is, and if a man's soft, he takes notice of a drop of rain and a bit o' extra sun. As for these 'ere weather forecasts, I don't hold wi' 'em."

"Red sunset means a fine day, though 's got to be the right red. Swifts and swallows flyin' high means fine weather, 'cos the insect's be up high, and they don't get there if so rain be coming heavy. Now, I ain't got no booklearnin', but I goes back to what I said afore. How can finkin' speech about across the world have anything to do with the weather? Why, last election time was fine enough. And 'twill be so again, for all we know."

NAGGY: "That be all right, Gaffer Medlicott, but I don't hold wi' settin' up all these poles and wires over the country. 'Cause that be to catch the 'lectricity. And 'lectricity do disturb things powerful!"

Gaffer Medlicott: "Then just you answer me this, Naggy. Where do our weather come from? Right away from the middle of the great oceans. An' I've yet to learn as there be poles and wires out there. Wot's three wet summers, or thirty, for that matter? 'A thousand ages in Thy sight are like a moment gone.' That's good enough for me. I ain't no scholar like this gentleman here who goes about wi'



MR. E. LE BRETON MARTIN.

a library o' books in his pocket. But I do know as how wirelessing can't get notum' to do with the weather, and I challenge anyone to prove as it has."

At that moment there came from an adjacent room the sound of a great bell striking the quarters, followed by two booming notes. And the landlord of the inn bustled in at the same time.

"Big Ben, gentlemen," he said, with a laugh, "coming through on my loud speaker. You all know what that means. Time to shut up. So I must ask you to finish your glass. It's not raining for the time being, sir, tho' to me; 'indeed, it may keep fine for a bit.'"

Gaffer Medlicott rose to his feet. "Ter think as I should have lived for this," he said. "Is mayn't interfere with the weather, this wirelessing. I'll stick to that, as I said it once. But it do interfere with a man's honest pleasures. Why, by my watch it wants another ten minutes yet."

## Thoroughly Convinced.

"No disputing Big Ben, Mr. Medlicott," retorted the landlord. "Are you a listener, sir?" thus to me.

"I have been to-day, Mr. Landlord," I answered, as I strapped my knapsack on my back again. "I have listened to my friends here with very great pleasure. And I believe Mr. Medlicott is right. We've got soft, that's what it is, and if a man's soft, he takes notice of a bit of extra rain. Anyhow, he's convinced me that wireless has nothing to do with the weather."

So I bade farewell to the rustic philosophers, and as I swung on through the rain I began thinking of all the old rustic weather saws I could remember.

Then I met another yokel who remarked that "it was a bit rough." I agreed and asked him if he thought the weather was likely to improve. His answer was encouraging. "We shan't get no change till Candlemas, sir. You mark my word."

I didn't dare ask him when Candlemas was, nor did he volunteer any more.

## An Old Definition.

You may remember the old definition of the twelve months as enjoyed in this country,—

Snowy, Flowy, Breezy,  
Slowly, Flowy, Breezy,  
Dusky, Flowy, Breezy,  
Hoppy, Flowy, Breezy,  
Droopy, Flowy, Breezy,  
Breezy, Flowy, Breezy,  
Flowy, Flowy, Breezy.

while someone or other, remarked: "The English winter—ending in July, to recommence in August." The English climate has been the English climate for centuries. Such it will continue to be for hundreds of years to come.

It is asserted from Washington that apparatus by which moving objects miles away may be seen by wireless was successfully demonstrated privately recently in the presence of Mr. Wilbur, Secretary of the Navy, and other high Government officials.



THE MARCH OF CIVILIZATION.

Tramp: "It's funny, but I've got so that I can't enjoy me grub without this 'ere Savoy music."

\* In a Talk from London.

[illegible]

# Dundee Programme.

ZDE 331 M.

Week Beginning Sunday, July 12th.

SUNDAY, July 12th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MON., July 13th, and THURS., July 16th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Kinnaird Hall Picture House Orchestra.

10.45-11.30.—Programme S.B. from London.  
11.30-12.15.—Programme S.B. from Glasgow.

TUESDAY, July 14th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from Glasgow.

WEDNESDAY, July 15th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 16th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 17th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, July 18th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, July 19th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 20th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 21st.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

WEDNESDAY, July 22nd.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 23rd.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 24th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, July 25th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, July 26th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 27th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 28th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

WEDNESDAY, July 29th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 30th.

8.30-9.30.—The Station Trio. Women's Topics.  
9.30-10.45.—Programme S.B. from London.

# Hull Programme.

6KH 335 M.

Week Beginning Sunday, July 12th.

SUNDAY, July 12th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 13th, and WEDNESDAY, July 15th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 14th, and THURSDAY, July 16th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 17th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, July 18th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, July 19th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 20th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 21st.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

WEDNESDAY, July 22nd.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 23rd.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 24th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, July 25th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, July 26th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 27th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 28th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

WEDNESDAY, July 29th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 30th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 31st.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, August 1st.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, August 2nd.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

# Plymouth Programme.

EPY 338 M.

Week Beginning Sunday, July 12th.

SUNDAY, July 12th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 13th, and WEDNESDAY, July 15th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 14th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 16th, and SATURDAY, July 18th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 17th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, July 18th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, July 19th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 20th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 21st.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

WEDNESDAY, July 22nd.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 23rd.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, July 24th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, July 25th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SUNDAY, July 26th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

MONDAY, July 27th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

TUESDAY, July 28th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

WEDNESDAY, July 29th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

THURSDAY, July 30th.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

FRIDAY, August 1st.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

SATURDAY, August 2nd.

8.30-9.30.—Programme S.B. from London.  
9.30-10.45.—Programme S.B. from London.

(Continued from column 3.)

THE BAND.

Rhapsodic Dance, "Baraboula."

March, "Carnival Parades."

11.0.—Close down.

Light As a Feather.

THE BAND.

"The Bee's Wedding".....Mr. de la Roche  
Xylophone Solo, "Mazurka".....Durrach  
(Soloist: Lance-Cpl. C. FORD)

"Greenhoppers' Dance".....Buralassi

8.20. MARY EDGECOMBE

"In Norley Wood".....May Drake

"The Second Minute".....Maurice Bealy

8.30. PITT and BUTT again Entertain.

8.40. THE BAND.

Selection, "Katie, the Dancer". Gilbert

"Serenade de Lucia".....Rosenberg

Interlude.

"Duty" by "CASSIUS"

The Call of the Sea.

THE BAND.

"Plymouth Hoe".....John Ansell

8.15. RONALD STEAL

"Shipmates of Mine".....Sanderson

"Asleep in the Deep".....Patric

"Four Jolly Sailors".....German

8.30. PITT and BUTT again Entertain.

8.40. MARY EDGECOMBE

"Old Mother Sea".....Claude Armand

"Sea Breeze".....Patric

9.50. RONALD STEAL

"Three for Jack".....Patric

"Captain Man".....Patric

"Hats Off to the Stoker".....Patric

10.0-10.30.—Programme S.B. from London.

Revolvy.

10.30. RONALD STEAL

"La Cener Co".....Patric

"Anno Domini".....Patric

"Anno Domini".....Patric

(Continued at foot of previous column.)

# Summer Radio with the Polar-Twin

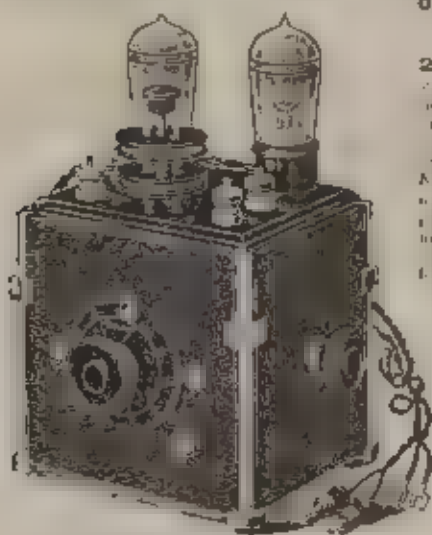


## Evolution of the Perfect Set

Compare this two-valve, single-dial set with the apparatus of three years, two years, or even twelve months ago, and you will see how Radio Engineers have revolutionised Broadcast reception so that, to-day, you need no troublesome accumulators, no expert knowledge of Wireless, and need only to switch on at your pleasure to have all the delights of Wireless at your command.

### 22 Stations!

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.
--	--	--



## Polar-Twin Receiving Set

### What it will do

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.
--	--	--

### The Circuit

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.
--	--	--

Complete Set ready  
to connect to Aerial **£13:10:0**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.

The set is a two-valve, single-dial set, and is designed for the reception of all the 22 stations listed above. It is a complete set, ready to connect to an aerial, and is priced at £13:10:0.

**Radio Communication Co. Ltd.** 34-35 Norfolk St. Strand, W.C.2

**Wireless Operators  
Still Wanted.**

The Radio Communication Co. Ltd. is now seeking experienced and qualified Wireless Operators for its various stations. The successful candidate will be responsible for the operation of the station and for the reception of all the 22 stations listed above. The salary is £12:0:0 per week, and the position is permanent.





"The Major."

Mere words cannot  
express the infinite  
superiority of

# Army Club

## Cigarettes

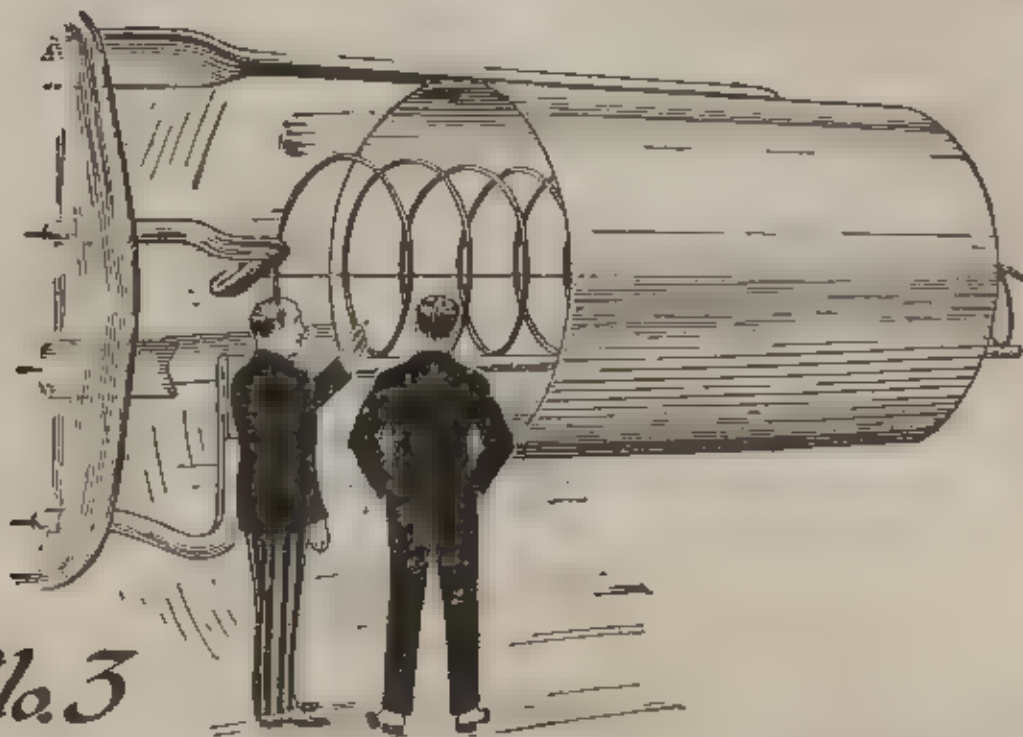
*Plain or Cork Tips*  
In Airtight Packets

*In pure ribbed rice paper*  
Twenty for one shilling.

Cavanders Ltd. Est. 1775 Pioneers of Hygienic Cigarette Packing.



## THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



No. 3

### *Inspecting the Anode District*

"I suppose you already know something about the purpose of the anode?" queried Eddy, indicating the gleaming cylinder. Will B. Shown nodded and grinned. "Electrons formed my staple diet when I first took up Wireless," he said. "In that case," returned Eddy, "you won't have much criticism to make concerning the shape of the Ediswan Anode."

"I have heard," began Will; but Eddy stopped him. "You've heard lots of things," he said, "but hearing is often deceiving. It must be plain as daylight to you that an Anode of this type is the most efficient. You want to catch the maximum electron emission. It's obvious that an arrangement of this kind, totally enclosing the grid and filament along practically the whole length, must do so. Since the ends of the filament are covered

the loss at the end isn't worth mentioning. Believe me, Edison Swan knew what they were doing when they decided on an Anode of this pattern."

"An' no doubt they did——" commenced Will. Eddy very rightly ignored this. "The Anode is composed of pure Nickel," he continued, "and is firmly secured to its support by an electrically welded joint. The Grid——" Eddy turned towards the even spiral. "is made from a length of a Wire 4 in. long and varying from .004 in. to .01 in. thick, according to type. Each turn is exactly the same distance apart and each is separately welded on to the support, thus making for exceptional efficiency and strength. You're safeguarded, too, against microphonic noises, especially there is a likelihood of constant 'log.' The filament, as you see, runs exactly through the centre of the grid. It is stretched taut between its two supports and fold-over joints hold it firmly at both ends.

The length and thickness have been exactly calculated to give the best results with the least amount of 'juice.' All Ediswan Dual Diode Triode Valves have Thorium integrally combined with the tungsten of the filament in order to give best results and prolong life."

Eddy paused a moment.

"You've done that very well," said Will, with approval. "It might almost be said that there's nothing un-valved about it!" "That's quite enough, my lad," laughed Eddy. "But I think that without entering into technical details, I've made it pretty clear that there's a vast amount of care taken in the making of Ediswan Valves, and I don't think it'll need much more to prove to you what has already been proved to thousands—that Ediswan Valves are Britain's most dependable Valves."

(To be continued)

# EDISWAN VALVES

At all Wireless Dealers Everywhere.

THE EDISON SWAN ELECTRIC CO., LTD.,  
123, QUEEN VICTORIA STREET, LONDON, E.C. 4.

Will Improve  
ANY Set

## Stoke-on-Trent Programme.

6ST 346 M.

Week Beginning Sunday, July 12th.

SUNDAY, July 12th.

3.30-5.30. } Programme S.B. from London.  
6.0-10.45. }

MONDAY, July 13th, and WEDNESDAY,  
July 15th.

3.30-4.30.—The Majestic Cinema Orchestra

Musical Director, Thomas Berkeley.

5.0.—Children's Lot.

6.5-8.0.—CHILDREN'S CORNER. Songs and

6.40-10.0.—Programme S.B. from London.

TUESDAY, July 14th, and SATURDAY,  
July 18th.

12.30-1.30.—Midday Concert (Tuesday,  
July 14th).

3.0.—WOMEN'S CORNER.

3.30-4.30.—The Majestic Cinema Orchestra.

5.0.—Children's Lot.

6.5-8.0.—CHILDREN'S CORNER.

8.40 onwards.—Programme S.B. from London.

THURSDAY, July 16th.

3.0.—WOMEN'S CORNER.

4.30-5.30.—Gramophone Records of the Week.

6.—Children's Lot.

6.5-8.0.—CHILDREN'S CORNER.

8.40-11.30.—Programme S.B. from London.

FRIDAY, July 17th.

12.30-1.30.—Midday Concert.

3.0.—Transmission to Schools: The Tunstall  
High Street Mixed School. Dramatic  
Performance—"The Siege of Calais."

3.30-4.30.—The Majestic Cinema Orchestra.

5.0.—Children's Lot.

6.5-8.0.—CHILDREN'S CORNER.

8.40-11.40.—Programme S.B. from London.

7.40.—Station Topics.

H. E. SHERRIN'S ORCHESTRA.

RONALD GOURLEY.

(Blind Pianist, Entertainer and Siffleur).

GEO. E. JEFFCOCK (Baritone).

8.0.—THE ORCHESTRA.

Marche Lorraine. Louis A. Thomas

Three Dances from "Kismet." German.

8.23.—FOR E. JEFFCOCK.

The Skipper of the Mary Jane. Richards

Wander Thirst. Alma Gossley

London Ronald

8.33.—THE ORCHESTRA.

Selected.

8.45.—RONALD GOURLEY.

Music and Humour.

9.0.—THE ORCHESTRA.

Idyll "Dawn." Albert E. Mont

Overture, "Lobengrin." Schubert

9.18.—GEO. E. JEFFCOCK.

The Lute Player. All sen

"A Chip of the Old Block." Square

"Old Barty." Grand

9.30.—THE ORCHESTRA.

"Cavatina." Raff

Prelude to Act I, "Lobengrin." Wagner

9.45.—RONALD GOURLEY.

More Music and Humour.

10.0-10.25.—Programme S.B. from London.

Local News.

10.30.—THE ORCHESTRA.

Cornet Solo, "Still As the Night"

Carl Behn

(H. PICKIN)

Entr'acte, "Lobengrin." E. Goss

10.40.—GEO. E. JEFFCOCK.

"Vision Fugue." Massenet

10.45.—THE ORCHESTRA.

Suite Three from "Lobengrin." John Ansell

11.0.—Close down.

## A BRITISH SUBMARINE



## On Land and Sea

Loud Speaking Telephone Apparatus manu-  
factured by THE HOUSE OF GRAHAM  
is used throughout the British Navy and  
adopted by many foreign Governments, as  
also by leading Shipping Companies in all  
quarters of the Globe.

With over thirty years' pre-eminence in every  
field of Loud Speaker application, the  
utility, technical efficiency, and reliability  
of Graham instruments are conclusively  
demonstrated.

Just as the most exacting requirements of  
Naval and Maritime experts have been  
adequately met by production to meticu-  
lously accurate standards, so the present-  
day needs of Radio reception have been  
fully satisfied in the evolution of the  
AMPLION Loud Speaker.

## A Product of The House of Graham

Recognised as the World's Standard  
Wireless Loud Speaker.

Obtainable from AMPLION STOCKISTS  
and Wireless Dealers Everywhere.

ALFRED GRAHAM & CO.  
(E. A. GRAHAM),

St. Andrew's Works, Crofton Park,  
London, S.E.4.

Demonstrations given during broadcasting hours at—  
West End Showrooms 25-26, Saville Row, W.1.  
Saville Showrooms 19-21, High Street, Clapham, S.W.4.

Above  
A "Graham" Cabin  
type Naval Telephone  
as fitted to H.M.  
Ships.

Below  
AMPLION  
"New" Junior  
Model A.R.111  
£2-10-0.

# AMPLION



# Louden Valves

## A Second Chance

of obtaining

### Dull Emitters at 8/- & 9/-

A short time ago we made our wonderful offer of Louden Dull Emitters at 8/- and 9/- which lasted for a fortnight only. As it was only natural to expect, many good friends of ours failed to hear of this offer, widely advertised though it was. It was all over.

Many coupons also arrived after the closing date.

The disappointment of all these people was natural, and we have received a large number of letters asking us to allow a second

In view of the wonderful quality of the Dull Emitters we have decided to do so, and a further offer is open for a further 14 days.

The Louden 4 Volt and 6-Volt Dull Emitters consume only 0.1 amperes in the filament. This is approximately one-seventh of the current consumed by most bright emitters of other makes.

If, instead of these ordinary bright emitters you use Louden Dull Emitters in your set, your accumulator bills will be reduced to one-seventh. This will effect considerable saving in a year's broadcasting expenditure, especially if you possess a multi-valve set.

An added advantage is that you can substitute Louden Dull Emitters for your Bright Emitters straight away and without having to make any alterations or additions at all to your filament resistances or set. It is also possible to use this valve in conjunction with a bright emitter, e.g., a bright emitter in the detector stage and a Dull Emmitter Louden in the L.F. position or vice versa.

The 4-Volt Valve normally costs 12/- and the 6-Volt 14/6. For 14 days, however, we are making the wonderful offer detailed below so that every member of the wireless public can have the opportunity of testing this valve for himself at a specially reduced figure.

**This Offer Lasts Only 14 Days.**

## OUR OFFER.

Send direct to us at Park Royal, Walsden, a remittance of 8/- for each 4-Volt or 9/- for each 6-Volt Dull Emmitter that you require plus 3d. postage for each valve. We will then forward the valves requested in sealed cartons and bearing the usual guarantee.

**FILL IN THE COUPON BELOW IN BLOCK LETTERS AND TEAR OFF**

TO THE FELLOWS MAGNETO CO., LTD.,

Camden Road Avenue

Park Royal, Walsden, N.W. 10.

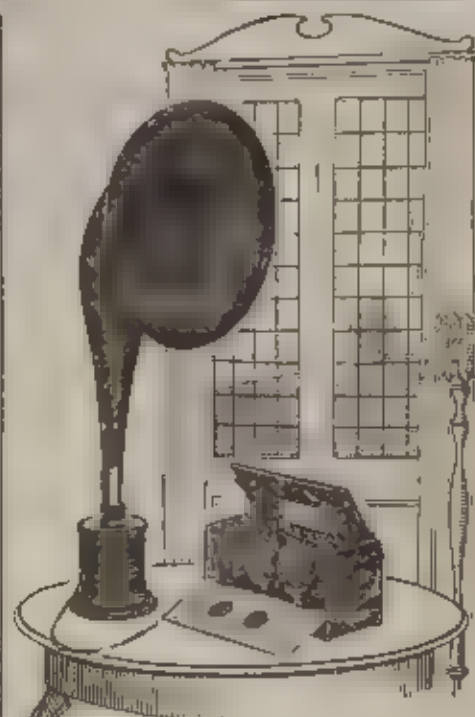
Ref. 10/23.

Herewith Remittance Value..... please send me.....  
1..... Dull Emmitter Valve(s) for 4 Volt/6-Volt "Accumulators on  
..... as per your advertisement.

Name.....

Address.....

\*Do not send this coupon to.....



## The Ideal Equipment.

**EXPERIMENT** as a rule is a waste of time and yet without it nothing worth while is achieved.

This Loud Speaker with its Amplifier was the subject of infinite experiment and research before it was placed upon the market over two years ago and to perfect was the finished product that Western Electric Loud Speaking Equipment is fully recognised as world standard. There is nothing to approach it in volume and perfect purity of tone.

If you are considering the purchase of Loud Speakers or Amplifiers of an unknown quality take heed of the recommendation of the finest judges in the country and rest upon Western Electric.

Made by the Makers of over half the World's Telephones.

**Western Electric Company Limited.**

Canal House, Aldwych, London, W.C.2.  
Central 7345 (9 lines).

Branches: Birmingham, Leeds, Manchester,  
Newcastle, Glasgow, Cardiff, Southampton,  
Liverpool, Dublin.

**Western Electric**  
**LOUD SPEAKING**  
**EQUIPMENT.**

# Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, July 12th.

## SUNDAY, July 12th

7.30-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## MONDAY, July 13th.

7.30-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## TUESDAY, July 14th.

7.30-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## WEDNESDAY, July 15th.

7.30-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## THURSDAY, July 16th.

7.30-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## FRIDAY, July 17th.

7.30-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## A Night Among the Classics.

1. C. N. T. BOTT (Soprano).  
2. R. D. B. (Tenor).  
3. STANLEY DE LUKE (Baritone).  
4. THE INSPIRATIONAL SINGERS.  
5. JOHN ROSS AND ALEX.  
6. TOM WALTON.  
7. MARY HULLISH (L. and M.).  
8. MARY J. WELL.

8.0—*Programme S.B. from London.*  
8.15-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

## THE TRIO.

8.0—*Programme S.B. from London.*  
8.15-9.00—*Programme S.B. from London.*  
9.15-10.00—*Programme S.B. from London.*  
10.15-11.00—*Programme S.B. from London.*  
11.15-12.00—*Programme S.B. from London.*

(Continued in column 1, page 135)



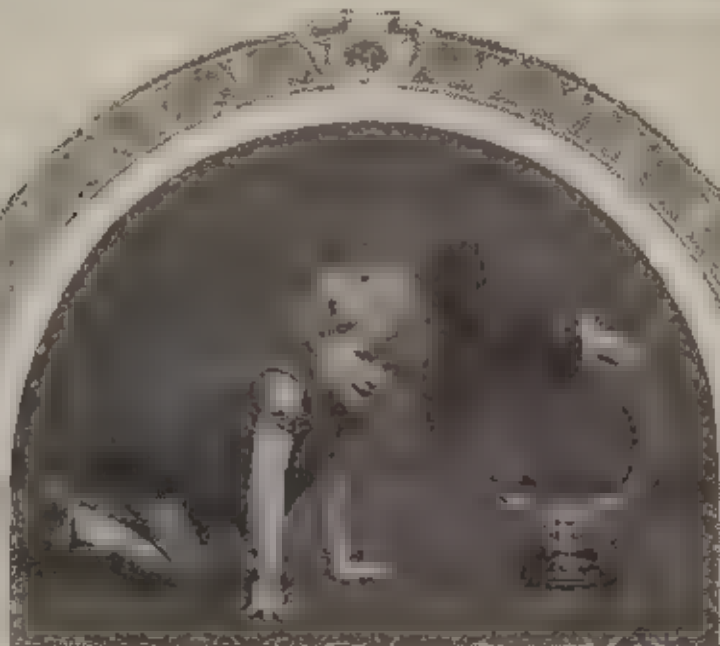
## PROFIT BY THE EXPERIENCE OF THOSE WHO KNOW

TO provide for the distortionless transmission of Big Ben's reverberating time signal and chimes, the type of valve used is one of the range backed by the names MARCONI and OSRAM. In your own selection of valves the wise course is to make the same choice as the experts. Remember that each type in this range is the best that is made.

Buy the Valves backed by the names  
**MARCONI & OSRAM**

Sold by Wireless  
and Electrical  
Dealers, Stores, Etc.





## Musicians choose it for its superb tone.

IT is recognised that Musicians and Music Lovers prefer the **Brown**. For them the **Brown** with its unequalled richness and purity of tone, is the nearest approach to the living Artist that Science has yet been able to devise. They have chosen the **Brown** because their inherent music sense tells them that it is free from distortion—that it is capable of reproducing every note with perfect fidelity—that there is a complete absence of harshness.

Even if you have no ear for music you would be able to distinguish the vast difference in reproduction between the **Brown** and an ordinary Loud Speaker—just as you need no special musical education to appreciate the liquid tones of a Covent Garden Prima Donna.

Before you choose your Loud Speaker, therefore, hear the **Brown**—then hear the others. You'll readily appreciate why those who take pains in their selection of a Loud Speaker choose a **Brown**.

### TYPES AND PRICES:

| Type | 21 in. High. | Q type  | Type | 21 in. High. |
|------|--------------|---|------|--------------|
| 2000 | £5 5 0       | The Loud Speaker de luxe with permanent gold-plated magnetism on wiring parts | 3000 | £7 5 0       |
| 4000 | £5 8 0       | In all instances, a £5 15 0   | 4000 | £7 10 0      |

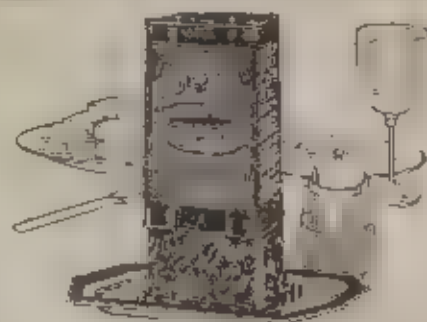
**S. G. BROWN Ltd.**  
Victoria Road, N. Acton, W.3

Branches at:  
19 Mortimer Street, W.1  
15, Moorfields, Liverpool.  
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13, Duxbury Park, Bristol.  
5, Wilson's Court,  
Newcastle-on-Tyne.

# Brown

One of the many reasons for buying Libby's!



## Meat Always ready

Libby's Cooked Corned Beef is a splendid standby and you should always keep a tin handy on the pantry shelf.

Then when you ask yourself: "What shall we have for lunch?" or "What shall we have for supper?" you are never at a loss to know what to serve. Nothing but the choicest cuts of carefully selected beef ever goes into a tin of Libby's Cooked Corned Beef and is prepared in spotless kitchens under ideal conditions.

Put Libby's Corned Beef on your shopping list TO-DAY

Another Way of Serving Libby's  
Easily chop a small head of cabbage and put into a pan containing the contents of a tin of Libby's Corned Beef and a few slices of carrots and onions. Cover and boiling water, simmer and serve as usual.

# Libby's

COOKED  
CORNED  
BEEF

Guaranteed Tasty and Guaranteed  
Free from any poisonous substances

Order a tin from your Grocer to-day!



# ZOX

## BALM

### for GNAT BITES

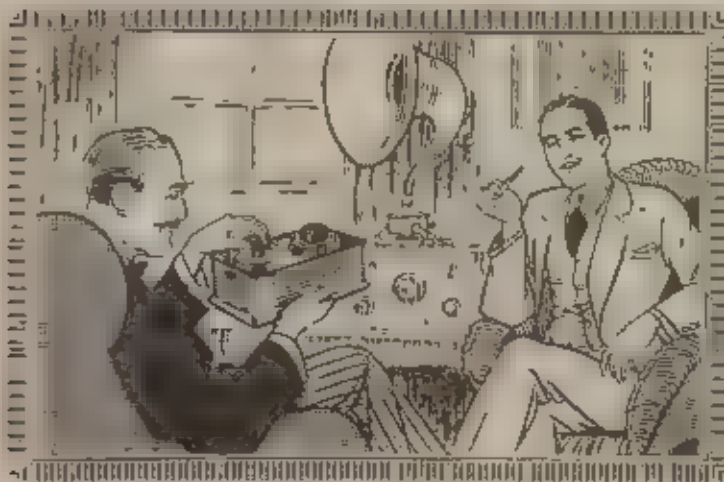
ONE of the best ways to  
prevent the annoyance of  
gnat bites is to use a  
good quality of ZOX Balm for  
Gnat Bites. It is a  
very good and effective  
remedy for the relief of  
itching and swelling caused  
by gnat bites. It is also  
effective for the relief of  
other insect bites and  
stings.

FREE Sample Tube on application. It is essential  
that you enclose 1d. stamp for postage.

Write to: The Proprietor

THE ZOX CO., 11, Hatten Garden, London, E.C.1



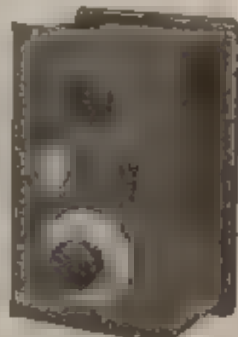


## "This Burndept Wavemeter is the best I've seen—

—when you told me about your new Wavemeter, I instantly thought of a cumbersome instrument with numerous coils and complicated charts. But this is very different."

Yes, this Burndept Ethophone Wavemeter is complete in itself and can be read at a glance—as you must now when we cut out Glasgow and tuned-in Bournemouth. All you have to do to pick out a distant station is simply this: place the Wavemeter near your tuning apparatus and set the dial to the station's wave-length. Switch the buzzer on, then tune your set till the buzz is at its loudest in the 'phones. After switching off the Wavemeter and making slight vernier adjustments, you will hear the station as loud as your set will allow. To identify a station which you have picked up accidentally, you hold the Wavemeter near your set, switch on the buzzer and turn the dial till the buzz is at its loudest in the 'phones. The wave-length is indicated on the dial and then you can easily locate the station."

Well, that is simple. You must get one of these instruments. It will make long-distance listening a breeze.



The Burndept Ethophone Wavemeter is very "sharp" and gives readings correct within 0.5% to 1%. There are two ranges, 200-500 and 500-1000 cycles per second.

No. 1541.  
Ethophone Wavemeter in mahogany cabinet.  
£6 6s. 0d.

# BURNDEPT

## WIRELESS LIMITED

HEAD OFFICE: Aldine House, Bedford St., London, W.C.2.

Telephone: GERRARD 9072.

Telegrams: Burndept, Westward, London.

BRANCHES at Manchester, Leeds, Birmingham, Glasgow, Brighton, Bristol, Cardiff, Northampton, Newcastle, and Nottingham.

THE BURNDEPT WIRELESS LIMITED, LONDON, W.C.2.



## RIGOLETTO

Composer: Verdi. First produced in Milan, 1851.

"Rigoletto," one of the most popular of Verdi's operas, is said to have been written and instrumented in six weeks! The story is briefly of the manner in which the ill-doings of the Duke of Mantua's jester, Rigoletto, end by recoiling on his own head. Rigoletto, having abetted his prodigal patron in his amours with sundry women of the court, is infuriated when his own daughter is singled out for the ducal favour, and hires a desperado to assassinate his master. By mistake however, Gilda, the daughter, is slain instead, and the opera ends with the prostration of the grief-stricken jester.

When grand opera—or any music worth listening to—is broadcast, the finest instruments for faultless reception are A.J.S.

Let us send our comprehensive Wireless List or ask the nearest dealer to let you hear the actual instruments.

# A.J.S.

The new A.J.S. High Fidelity Amplifier, reproduces full details of the original sound, and gives full range of A.S. Instruments.

"THE MARK OF RADIO PERFECTION"

## A.J.S. PEDESTAL CABINET

Designed to meet the requirements of the most discerning listeners, this cabinet represents the highest standard of construction of wireless receiving sets. Each Cabinet is a complete unit containing a Receiver, Amplifier, and Loud Speaker. The A.J.S. Pedestal Cabinet is a complete unit, and is designed to give a length of service, four times that of other sets. The A.J.S. Pedestal Cabinet is a complete unit, and is designed to give a length of service, four times that of other sets.

£51 18s.



A. J. STEVENS & CO. (1914), LTD., WIRELESS BRANCH, WOLVERHAMPTON.

Phone 1570, 1711. Cable: A.J.S. Grams: Free from Wolverhampton.

## Sheffield Programme.

(Continued from page 131)

GENTRI DE GILPIN

"Thou'rt Liss a Lovely Flower" Schubert  
"Gentle and Kind Art Thou" Brahms

THE VAN SUIT "The Van Suit" ...  
HELEN TALBOT ...  
STANLEY BECKETT

"Reveries" ...  
MAY HELLWE L.

"Evening Whispers" ...  
"Sing a Song of Sixpence" ...

HELEN TALBOT and  
GENTRI DE GILPIN

"A Serenade" ...  
STANLEY BECKETT

"A Song" ...  
L. L. L.

Triumphant Minor Op. 68 ...  
1st Movement, Allegro Energico, 2nd

Movement, Andante Expressivo  
HELEN TALBOT

"Ave Maria" ...  
GENTRI DE GILPIN

"With a Swan like Beauty" ...  
L. L. L.

"How Changed the Voice" ...  
10.25 Programme S.B. from London

10.30 JOEL G. CROSSLAND

THE VOCAL TRIO.  
Queen of the Night.

THE TRIO.  
Triumphant Minor Op. 68

1st Movement, Allegro Energico, 2nd  
Movement, Andante Expressivo

11.0.—Close down.

SATURDAY, July 13th.

4.0-6.0.—Orchestra, relayed from the Grand

5.0-5.30.—CHILDREN'S CORNER

5.30-6.0.—CHILDREN'S CORNER

6.0-6.30.—Children's Letters

6.30-7.0.—Programme S.B. from London

7.0-7.30.—The "Radio Times" Quiz

7.30-8.0.—"The Radio Times" Quiz

8.0-8.30.—Programme S.B. from London

## Swansea Programme.

(Continued from page 133)

KENE GWYN

"It's All Right and Joy of  
All My Heart" ...  
ARTHUR JAMES

"The Bells Won't Be" ...  
W. E. WALTERS

"Home" ...  
ARTHUR JAMES

"Ave Maria" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
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ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES

"The Choir" ...  
ARTHUR JAMES



THE music soars and ripples in silver melody. The mind becomes suddenly aware of a silence that has rolled back again. The song has melted. One could not say that it has ceased.

COSMOS Valves possess this same power of effortless interpretation. The same flute-like rendering of music—music whole and undistorted. Living music!



D.E.11 (Dial Emitter Type)  
12/6

This valve is particularly  
suitable for use with  
good high and low fre-  
quency amplification and  
will operate on a 2 volt  
accumulator or dry batteries



A.45 (Bright Emitter Type)  
7/6

This type is an excellent  
"General Purpose" valve  
which gives brilliant  
results. It combines the  
advantages of other high-  
and low frequency valves  
in the one valve

TYPE S.P.18. A real two volt power valve. Price 12/6

# COSMOS RADIO VALVES

METRO VICK SUPPLIES, LTD.,  
4, CENTRAL BUILDINGS, WESTMINSTER, LONDON, S.W.1.  
Manufactured by the Vickers Electrical Company Ltd.

## Look to your Valves

They are chiefly responsible for the quality of reproduction. Badly exhausted valves, otherwise "soft" valves, are short lived and give poor results. "Soft" valves cost less to make than "hard" valves, but they are expensive and unsatisfactory in use. B.T.H. Radio Valves are exhausted by a special B.T.H. process, which produces an exceedingly high vacuum.

**FIT B.T.H. VALVES & MAKE  
YOUR SET A GOOD SET**

*From all Electricians and Radio Dealers*

# B.T.H. RADIO VALVES

*Made in Rugby, England.*

*Advertisement of The British Thomson-Houston Co. Ltd.*

| GENERAL PURPOSE VALVES |        |
|------------------------|--------|
| Type B 1               | 4 each |
| Type B 2               | 4 each |
| Type B 3               | 4 each |
| Type B 4               | 4 each |
| Type B 5               | 4 each |
| Type B 6               | 4 each |
| Type B 7               | 4 each |
| Type B 8               | 4 each |
| Type B 9               | 4 each |
| Type B 10              | 4 each |
| Type B 11              | 4 each |
| Type B 12              | 4 each |
| Type B 13              | 4 each |
| Type B 14              | 4 each |
| Type B 15              | 4 each |
| Type B 16              | 4 each |
| Type B 17              | 4 each |
| Type B 18              | 4 each |
| Type B 19              | 4 each |
| Type B 20              | 4 each |
| Type B 21              | 4 each |
| Type B 22              | 4 each |
| Type B 23              | 4 each |
| Type B 24              | 4 each |
| Type B 25              | 4 each |
| Type B 26              | 4 each |
| Type B 27              | 4 each |
| Type B 28              | 4 each |
| Type B 29              | 4 each |
| Type B 30              | 4 each |
| Type B 31              | 4 each |
| Type B 32              | 4 each |
| Type B 33              | 4 each |
| Type B 34              | 4 each |
| Type B 35              | 4 each |
| Type B 36              | 4 each |
| Type B 37              | 4 each |
| Type B 38              | 4 each |
| Type B 39              | 4 each |
| Type B 40              | 4 each |
| Type B 41              | 4 each |
| Type B 42              | 4 each |
| Type B 43              | 4 each |
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| Type B 85              | 4 each |
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| Type B 89              | 4 each |
| Type B 90              | 4 each |
| Type B 91              | 4 each |
| Type B 92              | 4 each |
| Type B 93              | 4 each |
| Type B 94              | 4 each |
| Type B 95              | 4 each |
| Type B 96              | 4 each |
| Type B 97              | 4 each |
| Type B 98              | 4 each |
| Type B 99              | 4 each |
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2174A

## The Baby Loud Speaker WITH THE "GROWN-UP" VOICE

# 25/-

**GUARANTEED FOR  
12 MONTHS**

IN this little fellow you get mellow, pure, undistorted reproduction—no shrillness—no overtones—just crystal clear broadcast. 12 1/2 in. high. Bell 7 in. Diameter. Handsome crystalline finish. Agents everywhere.

# "Revo"

**THE NAME FOR  
PERFECT RADIO**

IF UNOBTAINABLE LOCALLY APPLY DIRECT TO

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**A. E. BEAMISH,**

the world famous Inter-nationals and Coach invites EVERY Tennis enthusiast to write and obtain his FREE LESSON, together with interesting information, which will enable you to play a winning game.

Fill in the coupon below, and tell your friends to write as well. There is no obligation, but every facility to start on a winning game to-day.



**POST THIS NOW.**

To: The Beamish Tennis Club, Ltd., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

Please enclose 10/- for the first lesson and 5/- for the second lesson.



Listen in  
over a cup of tea and

# CARR'S BIG BEN Biscuits

A beautiful combination  
of biscuit, cream and  
black currant fruit

CARR & CO., LTD.  
CARLISLE

## Have you seen the **NEW** "MUSIC FOR ALL"?

WITH its bright new cover  
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the ideal magazine for  
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long complete story and the  
beautiful pictures of the play will  
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destination you do not have to  
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Part 34 (now ready) contains  
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It is the next best thing to  
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On sale everywhere 1/-, or post free 1/3,  
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## Lucas Quality and Finish

Full particulars of  
LUCAS RADIO  
BATTERIES  
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CYCLE BATTERIES  
Post Free from Dept. 6.

### The new LUCAS "MILAM" RADIO BATTERIES

These batteries have great mechanical  
strength, are most efficient and have  
a fine appearance. Their finish  
is smooth and they are most reliable.  
They are made in a special case  
which is most attractive. Each  
battery is tested and is guaranteed  
to last for a long time and strong.



PRICES  
81/6  
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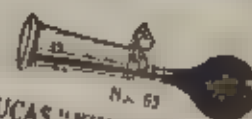
### No. 462 The LUCAS MOTOR-CYCLE PROJECTOR SET No. 462

A high quality projector set which is a very  
reliable and efficient.

Price Complete set 63/-

The all range of "KING of the ROAD"  
PROJECTOR SETS are of the highest  
quality, all sizes, for all machines, including  
and sports.

Prices 25/6 to 72/6.

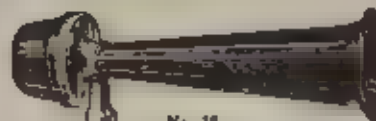


### No. 63 LUCAS "KING of the ROAD" MOTOR-CYCLORNS

Give a pleasing note which is un-  
equalled for its sweetness and  
carrying power.

No. 22 large single-note pattern 27/6  
No. 66 "straight" pattern 15/6  
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LUCAS "SAFETY" HORN  
This is a horn with a very strong  
sound and is adjustable in any direction.  
Price No. 10 10/6, No. 14 8/6



### No. 19 LUCAS ELECTRIC HORNS

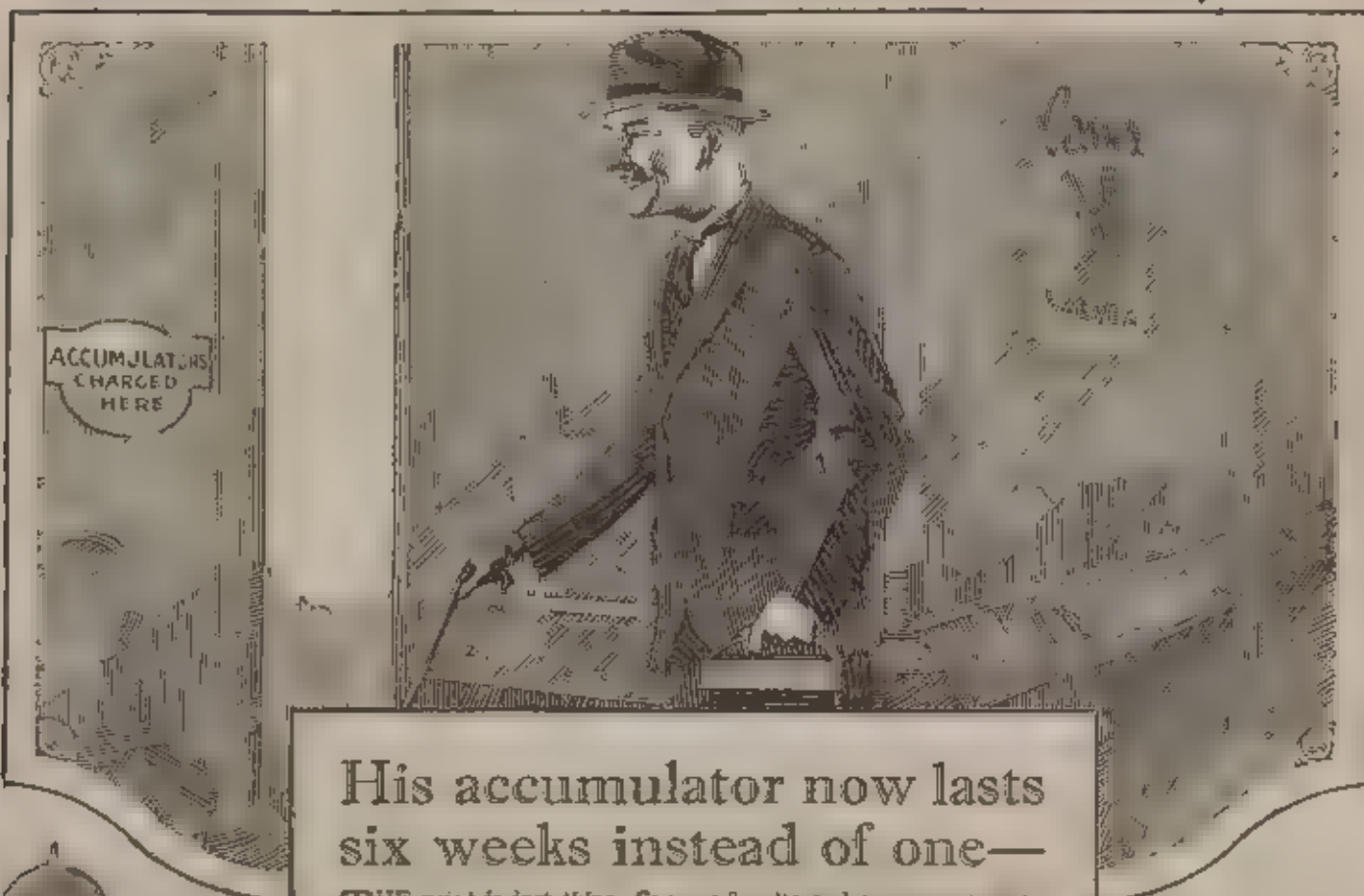
has a deep tone, lasting note of great strength and power.  
No. 10 10/6, No. 14 8/6

No. 5 Light Car Pattern (Ebony Black) 27/6  
No. 7 For fitting under bonnet (Black) 25/-

# LUCAS

Manufacturers of RADIO BATTERIES  
& "KING OF THE ROAD" SPECIALITIES

JOSEPH LUCAS LTD., BIRMINGHAM



## His accumulator now lasts six weeks instead of one—

THE point is just this: Can you afford not to use Wuncell Dull Emitters?

Or let us put it another way: How many times a year do you have to change your accumulator? Now, if you use a Wuncell Dull Emitter, you can get a month's use out of the accumulator, and consume 21 amp. hours. If your accumulator is rated at 60 amp. hours (that is a good average size) you will therefore obtain rather less than 15 hours' use from it on a charge.

The cost for this may be any thing up to 2/- Eight shillings for a month's broadcasting—practically 15 per year.

Now let us see what you would be paying if you used Wuncells. First of all you would reconnect your accumulator to give 2 volts by connecting all the cells in parallel instead of series. This will triple its capacity and give you 2 volts 60 amp. hours, but the charging cost won't be any higher.

Wuncell valves function best at

1.5-2.5 volts and you can get an average of 15-20 hours' use out of your accumulator and last six weeks instead of one.

In other words, you get 15 weeks' use out of your accumulator every time you charge it. And the cost of a Wuncell Dull Emitter is only 15/-.

Put now, then, to economy with the Wuncell you get a greatly increased life. Owing to its special filament, quite unlike that of any other valve, it functions at a credibly low temperature. No wonder, after extensive tests, *Amateur Wireless* reported that the filament of the Wuncell is practically unbreakable.

So you'll readily admit that not only do you save quite a considerable amount in running costs, but you get a valve that is likely to last at least three times as long as the ordinary bright emitter.

Surely this is real economy

## Have you a Loud Speaker?

—here is the Valve you should use

In order to get the most out of your loud speaker, you should use a valve that is capable of giving a high output. The Wuncell Dull Emitter is the valve that will give you the most out of your loud speaker. It is a valve that is capable of giving a high output, and it is a valve that is capable of giving a high output.

### Technical Data

Maximum voltage, 14 to 18  
Filament voltage, 3 amp.  
Plate voltage, 20 to 50

Cossor W.3.

18/6



Made in two series: Types W.1 and W.2. Type W.1 is a 100 amp. hour accumulator, and Type W.2 is a 200 amp. hour accumulator. Both are suitable for use with accumulators.

W.1 and W.2 are for use with accumulators. W.1 is a 100 amp. hour accumulator, and W.2 is a 200 amp. hour accumulator. Both are suitable for use with accumulators.

### Technical Data:

Maximum voltage, 14 to 18  
Filament voltage, 3 amp.  
Plate voltage, 20 to 50

W.1 14/- W.R.1 16/-

W.2 14/- W.R.2 16/-

# —the long life Dull Emitter Cossor Wuncell

A. C. Cossor, Ltd., Highbury Grove, N.5.

Order Ad. 3098.

## DRINKING WATER and HEALTH



At home, as well as abroad, bad water does infinite harm to health. It contains the germs of typhoid, cholera, dysentery, and other diseases, or is laden with mineral salts which are one of the principal causes of rheumatism and kidney complaints.

The Gem Pure Water Still is a handy apparatus which yields a plentiful supply of oxygenated water which is most beneficial to health. Recommended by the most eminent physicians, it is a necessity for all travellers and others at home and abroad. Booklets post free.

The Gem Pure Water Still is a handy apparatus which yields a plentiful supply of oxygenated water which is most beneficial to health. Recommended by the most eminent physicians, it is a necessity for all travellers and others at home and abroad. Booklets post free.

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**The Gem Supplies Co., Ltd.**  
(Desk R.T.), 67, Southwark St., London, S.E.1.

## FOOT TORTURE *Reudel* *Bath Salts* MORE THAN A BATH SALT.

Medicates and oxygenates the water to an extent which expert chemists and the highest medical authorities have never been able to improve upon.

### RAPID EFFICIENT SAFE.

When even a foot itself could not resist the wear and tear of a perfect day, the refined Reudel Bath Salts are the only remedy. They are the only salts which penetrate the pores of the skin, and when the feet are treated with them, the skin becomes soft and supple, and the feet are able to resist the wear and tear of a perfect day. The refined Reudel Bath Salts are the only salts which penetrate the pores of the skin, and when the feet are treated with them, the skin becomes soft and supple, and the feet are able to resist the wear and tear of a perfect day.



## Increased volume without distortion

You can have all the volume and clarity you want from your loudspeaker without increased current consumption.

Just take out your last L.F. stage valve and insert a Mullard D.F.A. You will be delighted with the immediate increase in pure volume.

Mullard D.F.A. Master Valves consume LESS current than your present valves, giving longer life to your accumulator.

Ask for the D.F.A.0 (.35 amp.) **22/6**  
if you use a 4-volt accumulator

Ask for the D.F.A.1 (.2 amp.) if **22/6**  
you use a 6-volt accumulator

Ask for the D.F.A.3 (.06 amp.) **24/6**  
if you use dry cells (6 volts)

For small and medium sized loudspeakers ask for  
**MULLARD L.F. DOUBLE GREEN  
RING VALVES**

Type D.3 for accumulators **14/-**  
(1.8-2 volts)

Type D.06 for dry cells **16/6**  
(2.5-3 volts)

Leaflet V.R.25 gives full technical information.



# Mullard

## THE MASTER VALVE

Agent.—THE MULLARD RADIO VALVE CO., LTD. (R.T.), NIGHTINGALE WORKS, BALHAM, S.W. 12



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melody.

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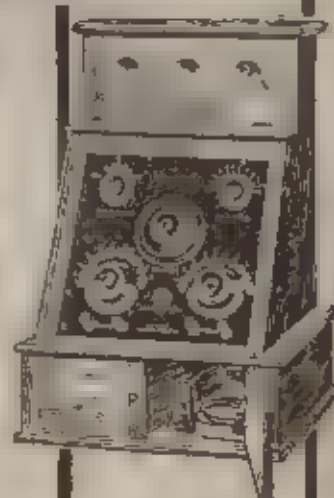
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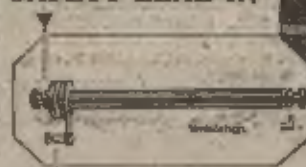
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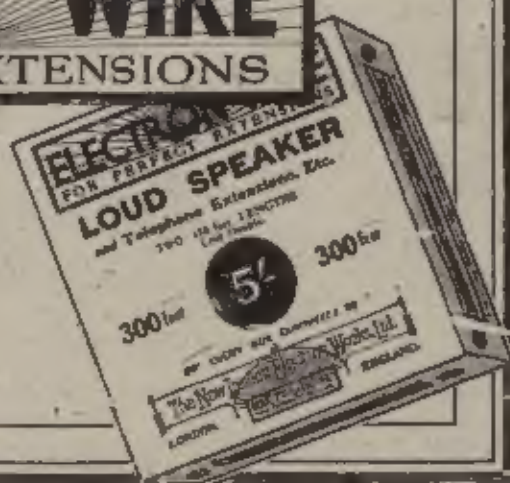
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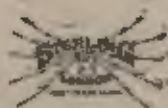
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